

THE DIAPASON

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BIG AEOLIAN-SKINNER
FOR ST. PAUL'S, BOSTON

SOON TO ANNOUNCE OPENING

Cathedral To Have Organ of Five
Manual Divisions and 5,353 Pipes
—George Faxon, F.T.C.L., the
Organist and Choirmaster.

An organ of five manual divisions is being constructed by the Aeolian-Skinner Organ Company for the Cathedral Church of St. Paul in Boston, Mass., where George Faxon, F.T.C.L., is organist and choirmaster. The instrument will be controlled from a three-manual console which will be placed in such a way that the player will sit with his back to the rückpositiv and facing the "grand organ," with a choir seated around and on both sides of him. There will be eighty-five registers and 5,353 pipes. The organ will be placed on the rear gallery, against the wall and above the two stairways to the gallery. The rückpositiv will overhang the front edge of the gallery.

The specifications were prepared by Mr. Faxon, Edward B. Gammons and G. Donald Harrison. An announcement concerning the dedication will be made soon.

The stop specifications are as follows:

GREAT ORGAN.

Contra Geigen, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Holzflöte, 8 ft., 61 pipes.
Oktave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Oktave Quinte, 2½ ft., 61 pipes.
Superoktave, 2 ft., 61 pipes.
Cornet, 3-5 ranks, 269 pipes.
Fourniture, 4 ranks, 244 pipes.
Scharf, 3 ranks, 183 pipes.
Bombarde (Choir), 8 ft., 61 notes.
Cromorne (Brustwerk), 8 ft., 61 notes.
Claron (Choir), 4 ft., 61 notes.
Chimes.

SWELL ORGAN.

Flauto Dolce, 16 ft., 68 pipes.
Principal, 8 ft., 68 pipes.
Viola-da-Gamba, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 68 pipes.
Flauto Dolce, 8 ft., 12 pipes.
Flute Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 68 pipes.
Fugara, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Flageolet, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Acuta, 4 ranks, 244 pipes.
Ophicleide, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Claron, 4 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Quintaten, 16 ft., 68 pipes.
Violoncello, 8 ft., 68 pipes.
Dolcan, 8 ft., 68 pipes.
Dolcan Celeste, 8 ft., 61 pipes.
Flute-a-Cheminée, 8 ft., 68 pipes.
Prestant, 4 ft., 68 pipes.
Lieblichflöte, 4 ft., 68 pipes.
Nasard, 2½ ft., 61 pipes.
Zauberflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
English Horn, 16 ft., 68 pipes.
Claronet, 8 ft., 68 pipes.
Schalmel, 4 ft., 61 pipes.
(Unenclosed)
Bombarde, 8 ft., 61 pipes.
Claron, 4 ft., 12 pipes.
Tremulant.

BRUSTWERK ORGAN.

Küßerbordun, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Nasard, 2½ ft., 61 pipes.
Spillflöte, 2 ft., 61 pipes.
Terz, 1½ ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.
Cromorne, 8 ft., 61 pipes.
Tremulant.

RÜCKPOSITIV ORGAN.

Nason Flute, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.

TRYING NEW ORGAN IN MEMPHIS, TENN., CHURCH



AT THE CONSOLE of the new three-manual Reuter organ in the Evergreen Presbyterian Church, Memphis, Tenn., are, seated, Thomas A. Webber, Jr., organist and choirmaster of the Idlewild Presbyterian Church, Memphis, and or-

gan consultant to the Evergreen Church, and Miss Martha McClean, organist of the Evergreen Church. Standing are, left, C. J. Tilton, and Franklin Mitchell of the Reuter Organ Company staff.

Siffelöte, 1 ft., 61 pipes.
Mixture, 2-4 ranks, 200 pipes.
PEDAL ORGAN.
Untersatz, 32 ft., 12 pipes.
Contrebasse, 16 ft., 32 pipes.
Geigen (Great), 16 ft., 32 notes.
Flauto Dolce (Swell), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Quintaten (Choir), 16 ft., 32 notes.
Oktave, 8 ft., 32 pipes.
Geigen (Great), 8 ft., 32 notes.
Flauto Dolce (Swell), 8 ft., 32 notes.
Gedeckt Pommer, 8 ft., 32 pipes.
Quinte, 5½ ft., 32 pipes.
Superoktave, 4 ft., 32 pipes.
Waldflöte, 4 ft., 32 pipes.
Blockflöte, 2 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Fourniture, 4 ranks, 128 pipes.
Fagot Bass (Swell), 32 ft., 12 pipes.
Ophicleide (Swell), 16 ft., 32 notes.
Bombarde, 16 ft., 32 pipes.
English Horn (Choir), 16 ft., 32 notes.
Trompette, 8 ft., 32 pipes.
Cromorne (Brustwerk), 8 ft., 32 notes.
Claron, 4 ft., 12 pipes.
Cromorne (Brustwerk), 4 ft., 32 notes.
Rohrschalmel, 2 ft., 32 notes.
Chimes.

JEAN LANGLAIS TO ARRIVE

APRIL 17 FOR SIX WEEKS' TOUR

Jean Langlais, the blind organist of the Church of St. Clotilde in Paris, will arrive in New York on the SS. Liberte April 17 for his first recital tour of the United States and Canada. Opening the tour April 20 at the Crescent Avenue Presbyterian Church in Plainfield, N. J., Mr. Langlais, who will be accompanied by his wife, will visit thirteen states and Canada in six weeks. The tour will end June 2 in Toronto. Mr. Langlais' programs will include many of his own compositions. Among the cities to be visited are New York, Buffalo, Rochester and Syracuse, N.Y.; Pittsburgh and Philadel-

phia, Pa.; Baltimore, Md.; Richmond, Va.; Chicago and Peoria, Ill.; Columbus and Cleveland, Ohio; Lincoln, Neb.; Austin and Denton, Tex.; St. Louis, Mo.; Boston, Mass.; Chapel Hill, N. C., and Washington, D. C.

STANDAART ORGAN OPENED BY
FOX AT LONGWOOD COLLEGE

The Longwood College Auditorium was filled to capacity Feb. 12 to hear Virgil Fox open the four-manual Standaart organ. In a presentation speech, Dr. Dabney S. Lancaster, president of the college, paid tribute to the alumnae who had made the gift of the organ as a memorial to a beloved past president and to Dr. Adrian Standaart, designer and builder of the organ, whom he introduced to the audience.

The organ, an instrument of 3,055 pipes, was described in the April, 1950, issue of THE DIAPASON. The solid mahogany console, which is of the drawknob type, is on an elevator so that it may be raised to the stage level.

Mr. Fox played the following program: Concerto in F, Handel; "Come, Sweet Death" and Toccata in F, Bach; "Dreams," McAnis; Sonata I, Mendelssohn; Roulade, Bingham; "Perpetuum Mobile," Middelschulte; Prelude and Fugue in G minor, Dupré.

RECENT MUSICAL OFFERINGS at the Crescent Avenue Presbyterian Church, Plainfield, N.J., where Dr. Charlotte Garden is organist and choir director, have included Beethoven's "Missa Solemnis," performed March 9 by the chancel choir with the assistance of timpani and violin, and Bach's "St. Matthew Passion" March 30. On Good Friday the eucharist music from Wagner's "Parsifal" will be heard.

FOUR-MANUAL WICKS
FOR SEATTLE CHURCH

WILL STAND IN NEW EDIFICE

University Presbyterian Construction
Under Way—Preparations for
Echo Division—Organ Will
Have Total of 3,014 Pipes.

The Wicks Organ Company of Highland, Ill., has been awarded the contract for building a four-manual organ to be installed in the University Presbyterian Church of Seattle, Wash. This edifice is under construction and is of Gothic architecture, with a seating capacity of 1,400 people. The unit being built will include a good-sized chapel, a large assembly hall, plus numerous other rooms. The church is just one block from the campus of the University of Washington.

Plans for the building include a desirable arrangement for the choir, seated in a semi-circular formation within the chancel area. The rehearsal room for the choir is of this same formation of seating and is sound-proofed. The music program of the church is under the leadership of Milton Johnson, minister of music. Russell Pohl acted as chairman of the organ committee.

The entire organ will be under expression, speaking from both sides of the chancel, where the four chambers will be installed. An echo organ will be prepared for in the console scheme. Specifications were drawn by Charles W. Allen of the Wicks Organ Company, in collaboration with Maria Kjaer, organist of the church. The organ committee engaged the services of Lauren B. Sykes, organist for the Portland Symphony Orchestra, as consultant. The varied demands on this instrument in the church's extensive program are reflected in the design of the instrument, which will have a total of 3,014 pipes in the main organ.

The stoplist containing forty-seven ranks of pipes is listed below:

GREAT ORGAN.

Contra Gemshorn, 16 ft., 12 pipes.
Principal I, 8 ft., 68 pipes.
Principal II, 8 ft., 68 pipes.
Quintaten, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Oktave, 4 ft., 68 pipes.
Rohr Flöte, 4 ft., 68 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
*Chimes, 25 notes.

SWELL ORGAN.

Gedeckt, 16 ft., 12 pipes.
Geigen Principal, 8 ft., 73 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 68 pipes.
Stopped Flute, 8 ft., 73 pipes.
Oktave Geigen, 4 ft., 61 notes.
Orchestral Flute, 4 ft., 73 pipes.
Violina, 4 ft., 68 pipes.
Flute d'Amour, 4 ft., 61 notes.
Rohr Nazard, 2½ ft., 61 pipes.
Flageolet, 2 ft., 61 notes.
Dolce Cornet, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 12 pipes.
Trumpet, 8 ft., 68 pipes.
Oboe, 8 ft., 61 pipes.
Vox Humana (separate enclosure), 8 ft., 61 pipes.
Claron, 4 ft., 61 pipes.
*Celesta, 49 notes.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Wald Flöte, 8 ft., 68 pipes.
Spitz Flöte, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppel Flöte, 4 ft., 68 pipes.
Dulcet, 4 ft., 12 pipes.
Harmonic Twelfth, 2½ ft., 73 pipes.
Dolce Twelfth, 2½ ft., 61 notes.
Blockflöte, 2 ft., 61 pipes.
Dolcetina, 2 ft., 61 notes.
Tierce, 1½ ft., 61 notes.
Claronet, 8 ft., 61 pipes.
*Celesta, 49 notes.

SOLO ORGAN.

Major Flute, 8 ft., 68 pipes.

Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Octave Gamba, 4 ft., 61 notes.
Tuba Mirabilis, 16 ft., 61 notes.
Tuba Mirabilis, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 61 pipes.
Tuba Clarion, 4 ft., 61 notes.
*Chimes, 25 notes.

PEDAL ORGAN.

Principal (wood), 16 ft., 32 pipes.
Diapason (metal), 16 ft., 12 pipes.
Bourdon (large-scale wood), 16 ft., 32 pipes.
Violone (metal), 16 ft., 32 pipes.
Gemshorn (metal), 16 ft., 32 notes.
Gedeckt (wood), 16 ft., 32 notes.
Quinte, 10 2/3 ft., 32 pipes.
Octave, 8 ft., 12 pipes.
Principal, 8 ft., 32 notes.
Cello, 8 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
Flute Dolce, 8 ft., 32 notes.
Octave, Quint, 5 1/2 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Gemshorn, 4 ft., 32 notes.
Super Octave, 2 ft., 12 pipes.
Contra Fagotto, 16 ft., 32 notes.
Bombarde, 16 ft., 32 pipes.
Bombarde, 8 ft., 12 pipes.
Bombarde, 4 ft., 12 pipes.
*Chimes, 25 notes.

ECHO ORGAN.

*Diapason, 8 ft., 68 pipes.
*Rohrflöte, 8 ft., 73 pipes.
*Viole Aetheria, 8 ft., 73 pipes.
*Viole Celeste, 8 ft., 61 pipes.
*Fugara, 4 ft., 61 notes.
*Flute, 4 ft., 61 notes.
*Vox Humana, 8 ft., 61 pipes.
*Spare drawknob.

* Denotes stops prepared for future installation only.

COLBERT-LABERGE MERGER

TAKES OVER MANAGEMENT

Henry Colbert announces the merger of his concert and artist management with the office of the late Bernard R. LaBerge. The new firm, to be known as Colbert-LaBerge Concert Management, has its offices at 205 West Fifty-seventh Street, New York 19. Mr. Colbert will share the direction of the Colbert-LaBerge Concert Management with Ann Colbert and Lillian Murtagh, who had been for the last nineteen years the executive secretary of Bernard R. LaBerge, Inc. The new firm, which is handling the booking direction of the Bernard R. LaBerge organists, will open the season with a transcontinental tour by Andre Marchal, blind organist from St. Eustache Church in Paris. Other organists who will make transcontinental tours during the 1952-53 season are: Claire Coci, Hugh Giles, George Markey and David Craighead. Available throughout the season will be Nita Akin, Robert Baker, Walter Baker, Catharine Crozier, Frederick Marriott, Marilyn Mason, Alexander McCurdy, Richard Ross and Arden Whitacre.

PROGRAM IN SAN JOSE, CAL.,
HONORS LA BERGE'S MEMORY

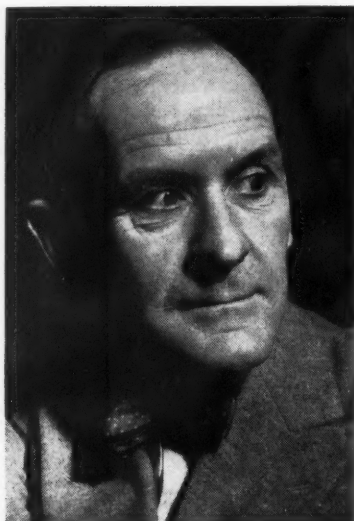
To honor the memory of Bernard R. LaBerge a recital was played Feb. 19 at the First Unitarian Church, San Jose, Cal., by Frieda Ann Murphy, a pupil of LeRoy V. Brant. Miss Murphy was assisted by Esther Lucretia Duarte, contralto, and a choral group under Mr. Brant's direction. Organ numbers on the program were as follows: Chorale in B minor, Franck; "A Rose Breaks into Bloom" and "O World, I E'en Must Leave Thee," Brahms; Toccata, Adagio and Fugue in C major, Bach; "Monastic Peace" and "Elegy," Peeters; Three Preludes, Bloch; Finale from Symphony I, Vienne.

The dedication spoke of Mr. LaBerge as a man "who devoted his life to giving music to America and to helping young organists in their careers," and a tribute from Mr. Brant stated: "He was a wonderful friend, a musical idealist, a man generous past believing. In this world there are few like him."

NOVEL PROGRAM OF MUSIC
IS COMBINED WITH SUPPER

Louis Schilke, choir director, and Arthur Muehl, organist, ventured to present a new type of program with the combined choirs of Hope Lutheran Church, Chicago, March 9. A sacred concert was presented consisting of choir selections and organ and violin solos. At 5:15 supper was served in the church basement and those who attended the concert then had the opportunity to meet the choir director, soloists and choir members. The audience then went to another part of the building, where they were entertained with after-dinner selections on the violin

DR. WILLIAM MCKIE



Dr. William McKie, organist and master of the choristers of Westminster Abbey, is to visit this country in April. Dr. McKie, an Australian by birth, was appointed Abbey organist in September, 1941, but served in the Royal Air Force from 1941 to 1945 and assumed his duties at Westminster Abbey on New Year's Day in 1946. His name and performances are familiar to countless Abbey visitors and in this country through recordings and transoceanic broadcasts. He directed the music and played for the wedding of Queen Elizabeth in November, 1947, and was made a member of the Royal Victorian Order in recognition of this service. He is president of the Incorporated Association of Organists and a member of the council of the Royal College of Organists.

Dr. McKie is to give recitals at Washington Cathedral Sunday, April 27, and in the Cathedral of St. John the Divine, New York, Tuesday, April 29. He will play in Trinity Church, Boston, May 1. Hence he will go to Canada for his examining for the Associated Board, but he may be able to run down from Vancouver to the A.G.O. convention.

by John Wehlan and two light-opera duets by two talented young members of the choir. Then came an innovation—a round-table discussion by representatives of the choirs on the subject "The Choir's Contribution to the Christian Church." Spontaneous and unrehearsed, the panel offered many thought-provoking observations.

CHICAGO MEMBERS OF A.G.O.
TO ATTEND TEMPLE SERVICE

Members of the Illinois Chapter of the American Guild of Organists will be special guests of Temple Shalom, 3480 Lake Shore Drive, Chicago, at the Passover service Wednesday, April 16, at 10:30 a.m. The colorful ritual commemorating the deliverance of the Jewish people from Egyptian bondage will be conducted by Rabbi Louis Binstock. The music will be under the direction of Dr. Max Sinzheimer, organist and choirmaster, who will be assisted by the temple choir and Harold Brindell, cantorial soloist. Dr. Sinzheimer will conduct numerous selections by contemporary composers, which, in conjunction with the traditional melodies of the synagogue, will provide an interesting experience to church musicians. The members of the chapter will be the guests of the temple at a reception immediately after the services.

D. DEWITT WASSON, minister of music at the Mount Vernon Place Methodist Church in Baltimore, directed his choir Feb. 24 in a performance of Verdi's Requiem. This was in connection with a memorial service for King George VI and those of the Mount Vernon Place Church who have died.

STANLEY R. AVERY'S "The Seven Last Words of Christ" will be performed Palm Sunday evening at the Westminster Presbyterian Church, Minneapolis, under the direction of Rupert Sircom. The work, which is still in manuscript, was heard first at the Cathedral Church of St. Mark in 1950.

THE DIAPASON.

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1007 No. 106:	Gottes Zeit.....	.75
1020 No. 140:	Wachet auf, ruft uns die Stimme.....	1.25
1005 No. 161:	Komm, du süsses Todesstunde.....	1.00
1032 No. 176:	Es ist ein trotzig und verzagt Ding.....	.75
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GOTTFRIED FEDERLEIN
PASSES AWAY IN N. Y.

THIRTY YEARS AT TEMPLE

Warden of the American Guild of Organists in 1921—Had Served at Emanu-El for Three Decades —Composed Much Music.

Gottfried H. Federlein, organist and composer, who for thirty years was organist of Temple Emanu-El, New York City, died Feb. 26 at his home in Flushing after a long illness.

Mr. Federlein was born in New York in 1885. His father, a native of Munich, Germany, was sent when a young man to America as an emissary of Richard Wagner for the purpose of stimulating public interest in Wagner's music dramas. Later he became associated with Heinrich Conried of the former Metropolitan Opera regime and with Theodore Thomas. His mother, born of old New England stock, was for some time contralto soloist of Grace Church in New York, with the late Samuel P. Warren as organist.

At the early age of 5 years the son commenced his studies on the piano, at 7 on the violin and at 10 on the cello. At 12 he had decided upon a career as a violinist, but an incident a few years later changed his entire musical future. Attending a small country church one Sunday evening, he was asked to play the hymns owing to the non-appearance of the young woman who usually played. Young Federlein consented, though he had never played even a harmonium such as the little church boasted, with the result that at the conclusion of the service he chose to become an organist rather than a violinist.

Mr. Federlein's first position, at 17, was in a small Episcopal church on the lower east side of New York. Having been baptized and confirmed in the Episcopal faith, he continued as organist in churches of that faith for several years, working with boy and volunteer choirs until 1911. That year he became organist of the Society for Ethical Culture, where for several seasons he gave weekly recitals on a four-manual Hope-Jones organ.

Here he remained until 1920, when he was appointed organist at the Central Presbyterian Church in Montclair, N. J. In 1924 he returned to the metropolitan district as organist and director of a mixed choir of thirty voices in the Marcy Avenue Baptist Church, Brooklyn.

Meanwhile in 1915 he was invited to become organist of Temple Emanu-El, the most prominent Jewish congregation in the country, then at Fifth avenue and Forty-third Street, New York City.

Mr. Federlein's connection with the American Guild of Organists dated from the time he was 18 years of age, when he became an associate. Two years later he became a fellow. Serving on the council for a few years he became successively registrar, secretary and, in 1921, warden.

Mr. Federlein wrote music for the Temple Emanu-El services, most of which has remained in manuscript. His published works include sacred songs, organ compositions and transcriptions, operettas and more than fifty anthems.

Surviving are the widow, the former Dorothy Cooke, and a daughter, Mrs. Norma Bustanoby of Weehawken, N. J.

PRESTON H. DETTMAN GOES
TO CORAL GABLES CHURCH

Preston H. Dettman has been appointed organist of the First Presbyterian Church, Coral Gables, Fla. He began his duties there Feb. 3. Prior to this appointment, he had been organist and choir director at the Westminster Presbyterian Church in Miami.

Mr. Dettman began his organ studies with Dr. John Glaser of Brooklyn, New York, after which he studied with Willard I. Nevins at the Guilman Organ School and with Thomas Richner of New York. After his discharge from the navy he resumed study as a pupil of Ernest White at the Church of St. Mary the Virgin in New York City.

THE MAJOR PART of Bach's B minor Mass was sung under the direction of Willard Irving Nevins in the First Presbyterian Church, New York City, Sunday evening, March 2. The offering was for the benefit of the Dr. Albert Schweitzer hospital in Africa and a substantial sum has been forwarded to him.



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Sowerby Finishes Twenty-Five Years at Chicago Church

Of the distinguished church musicians whom Chicago has produced probably none has ever gained a wider reputation among musical folk than Leo Sowerby, who this month rounds out his twenty-fifth year as organist and choirmaster of St. James' Episcopal Church, Chicago. For more than a quarter of a century Dr. Sowerby has been regarded as among the most significant of contemporary composers devoting most of their energies to organ and choral works. But St. James' 57-year-old organist has by no means confined himself to these media. His orchestral works have received many major performances and his chamber music is well known.

Dr. Sowerby has three "full-time" jobs. Besides his work at St. James' he teaches theory and composition at the American Conservatory and spends much time composing. The distinguished service music and festival performances at St. James' have attracted city-wide attention over a long period of time. Dr. Sowerby directs a professional choir of more than twenty-five voices and plays a four-manual Austin organ. His church is a favorite place for Chicago organists to go on vacation Sundays and a drawing card for visitors in the city. St. James' is itself interesting and historic. It is one of the few buildings in the city which survived the great fire in 1871. And the church's musical heritage is a rich one. That most noted of nineteenth century American Episcopal church musicians, Dudley Buck, served St. James' for ten years, beginning in 1862. Clarence Dickinson was at St. James' in later years before he went to New York.

Dr. Sowerby will be an honored guest at the A.G.O. convention in San Francisco and on July 2 will conduct members of the San Francisco Symphony in his new Concert Piece for organ and orchestra, with E. Power Biggs at the organ. As reported in the March issue of THE DIAPASON, this work received its premier performance by Mr. Biggs and the Pomona College Symphony in January. Biggs and Sowerby are an old team. In 1938 the Boston Symphony and Mr. Biggs played the Sowerby Concerto in C major for the first time and the following year he played the same work with the Chicago Symphony. In 1942 Mr. Biggs and William Primrose broadcast the first performance of the "Poem" for viola and organ on NBC.

Another new Sowerby composition will be heard in Chicago May 7—an anthem written for the 100th anniversary of Grace Episcopal Church, St. Luke's Hospital Chapel. The text, which was chosen by the rector, Father William T. Travis, is from the second chapter of Isaiah, "Come Ye and Let Us Go Up." It is a four-part accompanied anthem designed to be

DR. LEO SOWERBY



performed by a small choir. By popular demand Sowerby's cantata "Forsaken of Man" will be heard again at St. James' Church the evening of Tuesday in Holy Week.

Dr. Sowerby was born in 1895 at Grand Rapids, Mich. He was graduated from the American Conservatory in Chicago and was a pupil in composition of Percy Grainger. He served as bandmaster with the American army in the first world war and in 1921 won the first fellowship awarded by the American Academy of Rome. He has twice won the award of the Society for the Publication of American Music, and is a member of the American Institute of Arts and Letters. In 1946 Dr. Sowerby won the \$500 Pulitzer prize for "distinguished musical composition" with "The Canticle of the Sun," which was commissioned by the Alice M. Ditson Fund and was first performed by the Schola Cantorum in New York.

NORTHWESTERN UNIVERSITY CHOIR TO SING SCHUETZ WORK

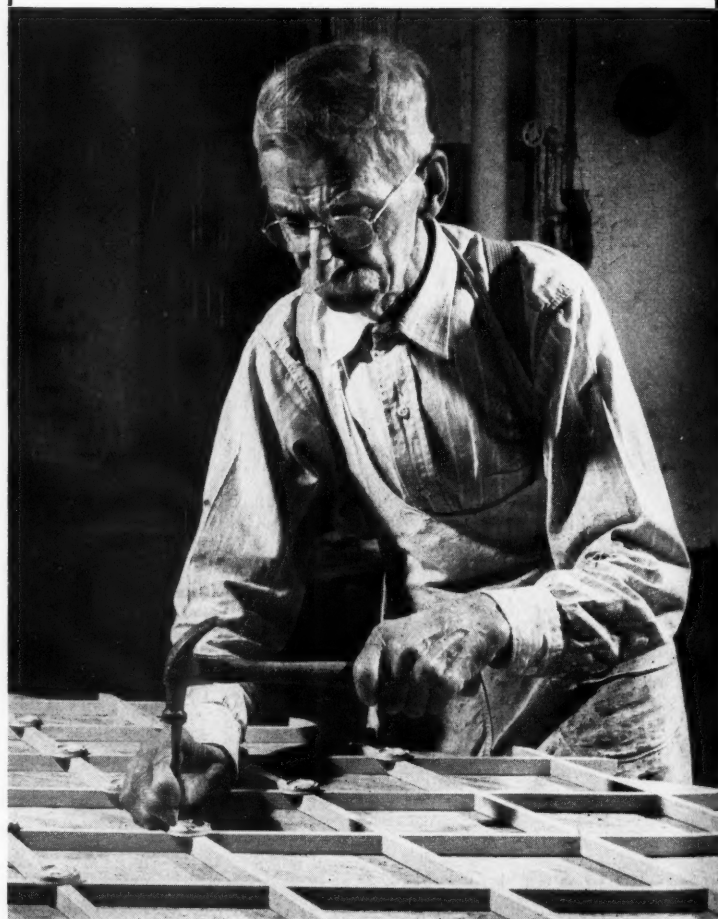
The Northwestern University Chapel Choir, under Ewald V. Nolte, director of chapel music, will render "The Seven Last Words of Jesus" by Heinrich Schuetz, between the hours of 12 and 1 o'clock on Good Friday, April 11. This group of twelve singers will be accompanied by a string ensemble and by the three-manual Casavant organ, which was given special consideration in the March issue of THE DIAPASON under "Looking Back into the Past." The Schuetz work will be incorporated into a three-hour service in Lutkin Hall under the general direction of Dr. James C. McLeod, university chaplain.

Mr. Nolte succeeded George Howerton as director of chapel music when the latter assumed the office of dean of the school of music in the fall of 1951.

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VAN HULSE'S "BEATITUDES" EVENT AT TUCSON FESTIVAL

The opening event of the 1952 festival of arts in Tucson, Ariz., will be a performance of "The Beatitudes," by Camil Van Hulse. This first performance with orchestral accompaniment will take place Easter Sunday in the university auditorium. The cantata for choir and solo voices will be sung by a large festival chorus under the direction of Henry Johnson of Los Angeles, accompanied by the Tucson Symphony Orchestra. The chorus will be composed of the city's church choirs and the Desert Singing Guild of Tucson will serve as a nucleus. "The Beatitudes," published in 1948 by FitzSimons, proved an immediate success. An orchestration recently completed by the composer was made available Feb. 1.

April 20 there will be a choral festival by the Arizona Federation of Music Clubs and an organ recital by a representative of the Southern Arizona Chapter of the American Guild of Organists; April 22 a junior and senior high school choral festival. On the last day, April 26, the Phoenix Symphony under the baton of Robert Lawrence will play.

FORMER ORGANISTS HONORED AT WASHINGTON, PA., CHURCH

Two former organists of the Second Presbyterian Church, Washington, Pa., were honored at that church Feb. 24 and March 30 in musical programs in which they participated. The events were in connection with a series of programs marking the twentieth anniversary of the volunteer choirs, as announced previously in THE DIAPASON. Those honored were Edward H. Johe, who was guest organist at a vesper service Feb. 24, and Howard Ralston, who played for a performance of selections from "The Messiah" March 30. Mr. Johe is now minister of music at the First Congregational Church in Columbus, Ohio, and Mr. Ralston is organist and director at the Bellefield Presbyterian Church, Pittsburgh, and head of the music department of Western Theological Seminary.

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CONTRACT GOES TO M'MANIS

Modernization of Pilcher Three-Manual in East Dallas Christian Edifice—Other Work by Kansas City, Kan., Builder.

The East Dallas Christian Church, Dallas, Tex., has signed a contract with the Charles W. McManis Company, Kansas City, Kan., to rebuild and redesign its thirty-year-old Pilcher organ. The scheme was drawn up in consultation with Dr. Eugene Ellsworth, minister of music and instructor of organ at Southern Methodist University. The stoplist is as follows:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Hohlfloete, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Ophicleide, 16 ft., 85 pipes.
Tuba, 8 ft., 61 notes.
Clarion, 4 ft., 61 notes.
Chimes, 25 tubes.

SWELL ORGAN.

Principal, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Sesquialtera, 2 ranks, 122 pipes.
Scharf, 3 ranks, 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 61 pipes.
Oboe, 8 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Contra Viol, 16 ft., 61 pipes.
Geigen, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 49 pipes.
Viola, 8 ft., 61 pipes.
Geigen, 4 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Cymbal, 3 ranks, 183 pipes.
Clarinet, 8 ft., 61 pipes.
Harp, 49 bars.

PEDAL ORGAN.

Quintaton, 32 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 pipes.
Principal, 8 ft., 44 pipes.
Dolce Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 pipes.
Principal, 4 ft., 32 notes.
Ophicleide, 16 ft., 32 notes.
Fagotto, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Fagotto, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

The console will be rebuilt and modernized. Work will be completed early next year.

Other work recently awarded to the McManis Company includes a new neo-classic type two-manual organ of twelve ranks, great and pedal pipework exposed, for St. Alban's Chapel, Canterbury Episcopal House, adjacent to the campus of Southern Methodist University, Dallas, Tex.; electrification of a two-manual tubular-pneumatic Pilcher in the First Methodist Church, Dodge City, Kan.; a

two-manual Johnson organ in Immanuel Lutheran Church, Danbury, Conn., to be rebuilt according to a specification drawn up by Robert Noehren of the University of Michigan, who is acting as consultant for the work, and a new three-manual organ for the First Baptist Church, Topeka, Kan., incorporating some pipework from the old tubular-pneumatic Wicks, to be installed in the remodeled church in May this year. The stoplist:

GREAT ORGAN.

Principal (TC), 16 ft., 49 pipes.
Diapason, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Mixture, 4 ranks, 61 pipes.

SWELL ORGAN.

Principal, 8 ft., 73 pipes.
Bourdon, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 61 pipes.
Principal, 4 ft., 61 notes.
Harmonic Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
Tremulant.

CHOIR ORGAN.

Geigen, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Schalmel, 4 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 44 pipes.
Quint, 10 1/2 ft., 32 notes.
Octave, 8 ft., 44 pipes.
Gedeckt, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Trumpet, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

WOMEN ORGANISTS SPONSOR

HYMN FESTIVAL IN CHICAGO

An inspiring Lenten hymn singing festival was held by the Chicago Club of Women Organists March 3 at the Chicago Temple (First Methodist Church). Two hundred singers, representing fifteen church choirs of all denominations, made an imposing procession as they came down the two aisles singing "Joyful, Joyful We Adore Thee." After the call to prayer, led by Dr. Charles Ray Goff, Dr. Alvin Brightbill, who led the singing, took charge. The theme was "We Test Our Lives by Thine." This was divided into three divisions—"The Birth of Faith," "The Flash of Hope" and "The Flame of Love"—with appropriate hymns under each theme. About twenty hymns were used, closing with the benediction hymn, "The Day Thou Gavest" ("St. Clement").

Dr. Brightbill, a member of the Hymn Society of America, teaches at Bethany Seminary and is an inspiring leader. He directed all the hymns, as well as the one anthem sung by the combined choirs—eight-part *a cappella* "Beautiful Saviour," arranged by Christiansen. Everyone in the large congregation felt he had shared an unusual religious experience, and many expressed their hope for more such festivals.

Much credit should go to the organists who played the service, Hazel Atherton Quinney and Marie Briel Humphries, and to the program chairman of the club, Grace C. Symons.

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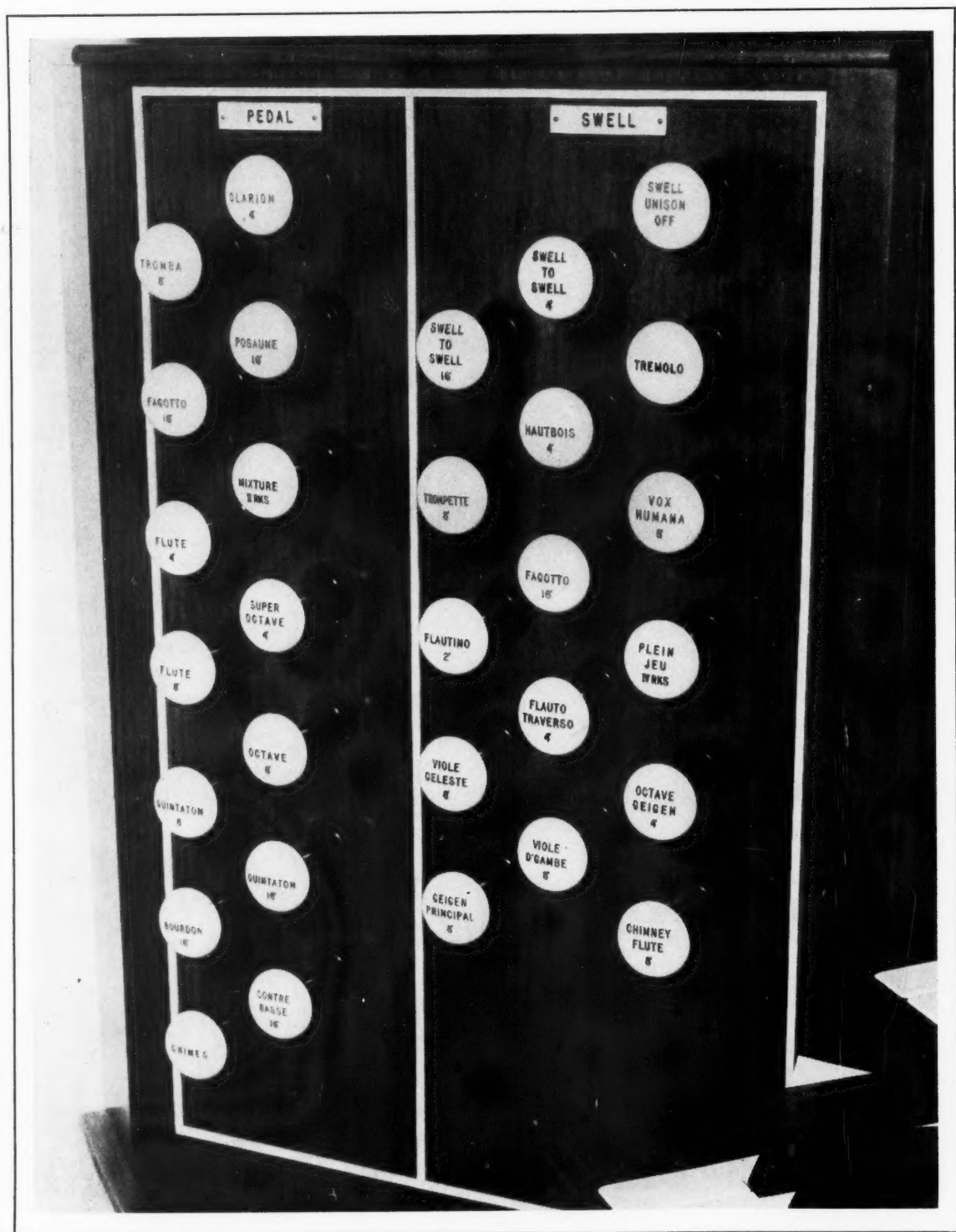
rear of the nave. The chancel organ alone may be played from either of two consoles—one in the chancel ambulatory, the other in the Lady Chapel.

The Sacred Heart Cathedral is one of the most impressive examples of Gothic architecture in America. It was begun in 1898 and its exterior was finished in 1928. It is 365 feet long, 165 feet wide and has an area of 45,000 square feet. Six thousand persons can be accommodated in the nave and transepts.

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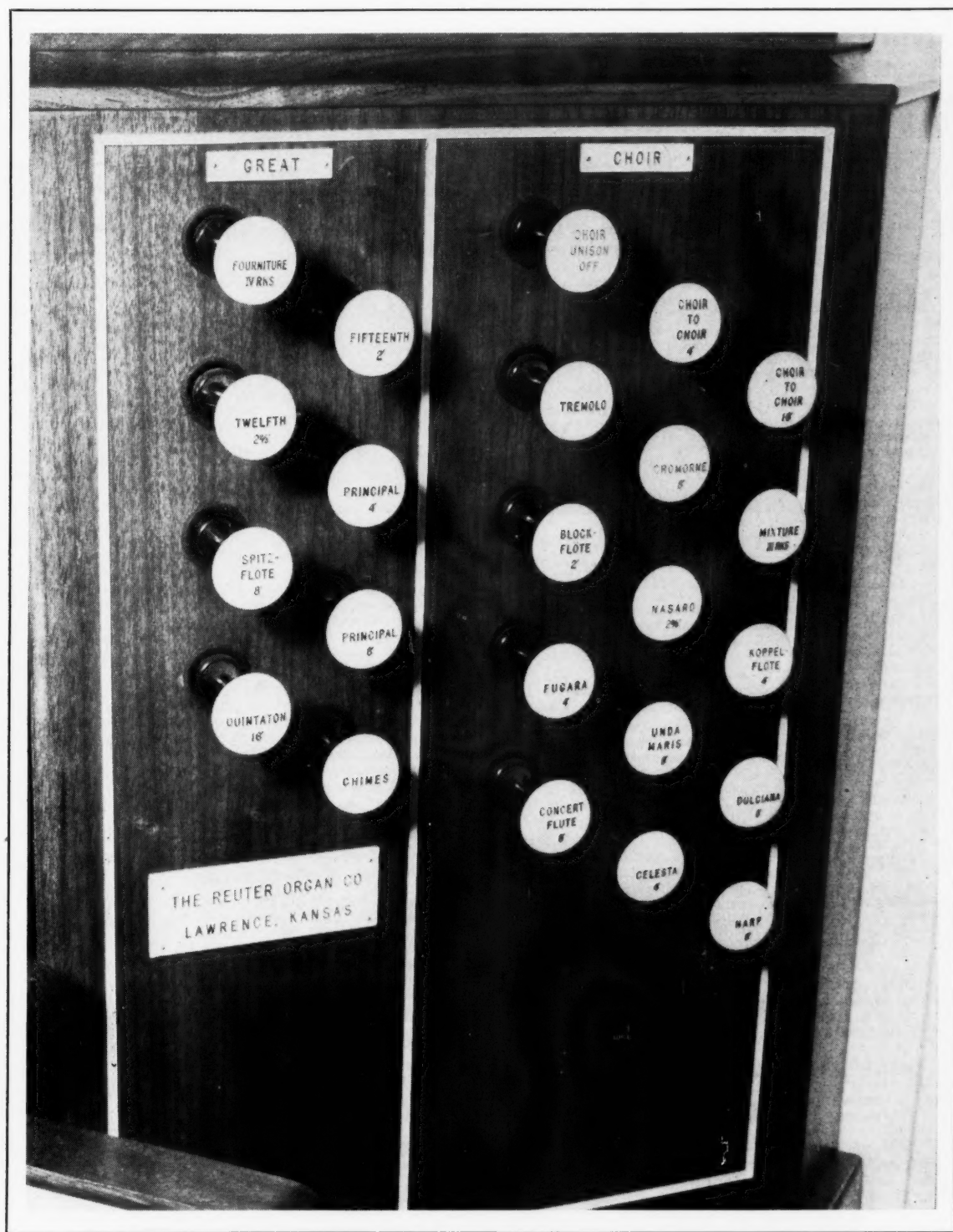
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The President's Column

Seventeen new chapters have been organized so far in this fiscal year of the A.G.O., with the states of California and Texas running "neck and neck" for the lead, each with three new chapters to its credit, making totals of sixteen for California and fifteen for Texas. The first chapter to be organized in California was at Los Angeles in 1910 and the first in Texas at Dallas in 1918. Chapters recently organized, are: San Angelo, (formerly a branch); Bangor, Maine (formerly a branch); Blackhawk (Davenport, Iowa); Chippewa Valley (Eau Claire, Wis.); Victoria, Tex.; Central Hudson Valley (Poughkeepsie, N. Y.), and Modesto, Cal. New student groups have been formed at the MacPhail College of Music, Minneapolis, Minn.; West Chester State Teachers' College, West Chester, Pa.; the Bible Institute of Los Angeles, Cal.; and Calvin College, Grand Rapids, Mich.

It was a pleasure to visit Poughkeepsie, N. Y., and meet representative church musicians and educators from several cities in that area, who voted unanimously to petition the council for the organization of a chapter. The charter members include two fellows and several associates of the Guild.

Letters have been mailed to all who have made inquiry about any of the A.G.O. examinations during the year, giving detailed information as to the procedure for those planning to take the examinations in June. All candidates should obtain the regular application form from national headquarters and register early. Candidates should be examined at the examination centers in which they hold membership or where they are temporarily located.

Pamphlet No. 4 in the monthly series being mailed to all deans, with the compliments of the members' interests committee, with the suggestion that they be used for presentation and discussion at chapter meetings, will bear the title "Acoustics and the Musician," by Ray Berry, who conducted the round-table at the conclave of deans in Chicago which created nationwide interest. This fascinating subject is treated in a manner which will be of interest to every member of the Guild.

The fifteen regional chairmen have been requested by Seth Bingham, national chairman, to choose a state chairman for each state, to be officially appointed. Many of these new appointees are already at work, adding their energies and ideas in the current pre-convention drive for members and chapters. About 200 members are being added every month and several chapters at each council meeting.

Enthusiasm is voiced in all quarters over the enticing program being organized by the San Francisco A.G.O. national convention committee. E. Chester Sparver, general chairman; Harold Mueller, program chairman; Frederick Freeman, dean; Kathleen Sherris Luke, regional chairman; the Rev. Robert Hayburn and many others are "on the job," and we are receiving information which leads us to anticipate a brilliant convention program, June 30 through July 4. Here are two additional features announced: Alfred Greenfield, conductor of the Oratorio Society of New York, will speak on the oratorio "Messiah" as it is done at present annually in Carnegie Hall, New York City, by this soci-

ety as the result of fifteen years' research by Dr. J. M. Coopersmith, a member of the music division of the Library of Congress. Mention will be made of the differences between the standard version and corrections resulting from study of the autographed scores of Handel. The San Francisco Municipal Chorus, conducted by Dr. Hans Leschke, will present Honegger's "King David" in Temple Emanu-El. Cantor Reuben R. Rinder of the temple will be the narrator and Ludwig Altman of the temple will be the organist.

"Westward Ho for A.G.O."

S. LEWIS ELMER.

Bingham Philadelphia Speaker.

Seth Bingham was the speaker at the Pennsylvania Chapter meeting March 8. His subject was "Contemporary Church Music." Professor Bingham prefaced his talk with an international survey of contemporaneous composers and a list of their most important works, with particular attention to modern American church composition and detailed comment on the music of Sowerby, Clokey, Elmore and Williams. In this he was ably assisted by the choir of Holy Trinity Episcopal Church, which sang several selections by these composers. The meeting was then thrown open for a general discussion of a specially-prepared list of contemporary choral and organ material having practical value for the average choir and organist. One hundred and fifty attended the meeting.

Chippewa Valley Chapter Formed.

The first meeting of the Chippewa Valley Chapter was held at Christ Episcopal Church, Eau Claire, Wis., Feb. 26. The following officers were elected: Dean, Mrs. Alex Keith, Jr.; sub-dean, Mrs. Donald Brinkman; secretary, Miss Eda Strand; treasurer, Oscar Waller; registrar, Jack Pingel. A social hour was held, with refreshments served by the hostesses, Mrs. Donald Brinkman and Mrs. W. L. Zorn.—EDA STRAND, Secretary.

Choir Festival in Charleston, S.C.

The sixth annual choir festival was held on the evening of Feb. 20 at the Cadet Chapel of The Citadel, Charleston, S. C. This festival was sponsored by the Charleston Chapter. Lieutenant G. M. Nichols, dean of the chapter, was director and accompanist. The organ prelude included: Prelude and Fugue in E minor (Cathedral), Bach; Aria and Allegro, Tenth Concerto, Handel; "Communion," Purvis; Prelude on the Hymn "Christ, Whose Glory Fills the Skies," Edmundson, played by Fred H. Parker, organist of the First Presbyterian Church, Columbia, S. C., and director of music at Columbia College. Anthems were: "Now Let Every Tongue Adore Thee," Bach; "Father, in Thy Mysterious Presence Kneeling," Thompson; "Hallelujah," from "The Mount of Olives," Beethoven, sung by the combined choirs; offertory, Allegro and Andante from Sonata No. 1, Borowski (Mrs. J. D. Royall, organist, Circular Congregational Church); anthems, "Glory to God in the Highest," Pergolesi; "Blessed Jesu, Fount of Mercy," from "Stabat Mater," Dvorak; "Souls of the Righteous," Noble; "Te Deum," Titcomb.

The following churches participated: Episcopal: St. Michael's, Holy Communion, St. Peter's (Naval Base); Greek Orthodox: Holy Trinity; Roman Catho-

lic: Cathedral of St. John the Baptist and St. Joseph's; Lutheran: Church of the Redeemer, St. Andrew's, St. John's, St. Johannes' and St. Matthew's; Methodist: Asbury Memorial, St. James' and Cherokee Place; Presbyterian: Mount Pleasant, Park Circle and Westminster.

ELIZABETH MCCRANIE, Reporter.

Edwin Arthur Kraft in Atlanta.

One of the highlights of any musical season in Atlanta is a recital by Edwin Arthur Kraft, and it was truly so on Jan. 22, when the Georgia Chapter presented him in the concert series at Presser Hall, Agnes Scott College. Mr. Kraft is a great favorite with Atlanta audiences both for his genial spirit and for his craftsmanship as an artist. We take great pride in the fact that he lived in Atlanta at one time and was city organist and that he was one of the founders and organizers of the Georgia Chapter. He has many friends who always look forward to renewing old ties and he was guest at a dinner at Plantation House of some of them. His recital, a display of versatility and artistry inspired by the ever-growing mentality of which he is the proud and unspoiled possessor was enthusiastically received by his audience. We enjoyed every moment of a beautiful and stimulating program. A reception followed the recital.

Dr. Williamson in Richmond.

Dr. John Finley Williamson, president of Westminster Choir College and eminent conductor, with Mrs. Williamson, dean of the college, visited Richmond, Va., March 1 for the annual choir festival of the church choirs of alumni of the college and summer professional school. These organists and ministers of music are all members of the Virginia Chapter. The concert was given in the auditorium of the Thomas Jefferson High School Sunday, March 2, before a capacity audience. William H. Schutt, minister of music of Grace Covenant Presbyterian Church, was the accompanist and Lois Anne Laverty, serving in the same position at the Ginter Park Baptist Church, was the soprano soloist. The program consisted of selections by Palestrina, Tchesnokoff, Christiansen, Gevaert, Feltner, Jungst and others. Under the dynamic control of Dr. Williamson there was the beauty of tonal color and phrasing that go with the best singing.

VIOLA D. ANDERSON, Registrar.

Organ with Orchestral Instruments.

The Hartford Chapter event in February has an innovation for the chapter—a chamber music concert with organ and orchestral instruments at St. John's Church, West Hartford, on the 18th. Edward H. Broadhead, the church's organist and instructor at Hartt College of Music, was at the organ and a group of Hartford Symphony Orchestra players made up the ensemble, directed by Philip Treggor, University of Connecticut instructor. Three chorale preludes for trumpet and organ by Krebs, Handel's "The Cuckoo and the Nightingale" and two Mozart sonatas for organ and strings were played. Mr. Broadhead offered Bach's Toccata, Adagio and Fugue in C, Bossi's "Meditation in a Cathedral," DeLamar's "The Fountain," Langlais' "La Nativité" and Andriessen's Toccata. Mrs. John C. Roberts was chairman of this event.

DUANE R. BASSETT,
Publicity Chairman.

Virgil Fox Plays in Boston

The Massachusetts A.G.O. Chapter presented Virgil Fox in a paid-admission recital at Boston Symphony Hall Feb. 5 with the most enthusiastic audience in attendance that this reviewer has ever seen at an organ recital. The staid old hall resounded to bravos, cheers and stamping of feet, even after only one selection had been played. Mr. Fox chose to preface two of his numbers with orations; both, however, contributed to the enjoyment of the music. The high spots of the evening were the Reubke Sonata on the Ninety-four Psalm, a recent addition to the Fox repertoire, and Reger's "How Brightly Shines the Morning Star."

While some may argue over the recitalist's interpretation of this or that number, none can doubt that he is one of the greatest virtuosi of our time. His pedal technique is phenomenal, while, as one press critic noted: "He can pull out more stops with his little finger in half a minute than most organists do in a lifetime." That the audience appreciated the true greatness of the artist was evident in its enthusiastic reaction throughout the evening. Mr. Fox proved that the Symphony Hall organ may be used effectively in romantic music. Repeated clamoring for encores resulted in four Fox favorites—the Middleschulte pedal solo (which practically brought the house down), "Come, Sweet Death," Bach; Gigout's Toccata in B minor, and "Tu Es Petra," Mulet.

H. WINTHROP MARTIN.

Activities in Elmira, N. Y.

The Elmira, N. Y., Chapter met at the Hedding Methodist Church March 4 with several junior choir directors as guests. Considerable time was devoted to running through the ensemble numbers to be sung at the third annual junior choir festival sponsored by the chapter. To be held at the Park Church April 27 with DeWitt K. Botts as director. Besides an introit written by Mr. Botts and several hymns, the massed choirs will sing "Dona Nobis Pacem" as a round and two anthems—"Now Thank We All Our God," Bach, and "Children of the Heavenly Father," Swedish Folksong, arranged by L. F. Schneider, Jr. As is customary in these festivals, individual choirs will sing other anthems. Following a business meeting, our hostess, Marion P. Carlson, served refreshments.

We were invited guests at the Hedding Church Feb. 24, when Mrs. Carlson, assisted by her daughter Jane, pianist; William Tanner, tenor, and Elizabeth Coman, contralto, gave a recital. After the recital a reception and tea were held in the church parlors.

Our dean, Mrs. Ruth B. Chatfield, made arrangements with the program director of radio station WENY in Elmira for the broadcasting of fifteen-minute organ recitals Saturday afternoons during Lent by several members of the chapter, playing in their churches. The schedule is as follows: March 1, Paul K. McKnight, First Baptist Church; March 8, Gladys Green, Lake Street Presbyterian; March 15, Marion Carlson, Hedding Methodist; March 22, Edna Lockwood, First Presbyterian; March 29, Mr. McKnight; April 5, Donald VanDine, Trinity Episcopal; April 12, DeWitt K. Botts, Park Congregational.

L. KENNETH MOSHER, Secretary.

News of the American Guild of Organists—Continued

Organ Is Combined with Orchestra Instruments in Juilliard School Program

Subscribers' night of the New York City Chapter took us to the Juilliard School of Music Feb. 11 for a program of music for organ and other instruments. Arrangements were made through the effort and cooperation of Lilian Carpenter, F.A.G.O. The organists, all members of the faculty, were Miss Carpenter, Vernon de Tar, F.A.G.O., and E. Bronson Ragan, F.A.G.O. All other participants, including Paul Vermel, who gave a good account of himself as conductor of the orchestra, are students at the school.

The program opened with Handel's Second Concerto, played by Miss Carpenter and the orchestra. We heard some interesting registration in this and the two works by Vivaldi which followed: Pastorale for flute and cello, played by Andrew Lolya and Edward Bisha, and "Sonata da Camera a Tre," for two flutes, played by Kenneth Schmidt and Andrew Lolya, with Miss Carpenter at the organ. The second group, with E. Bronson Ragan at the organ, consisted of "Queen Anne's Birthday Music," by John Eccles; three symphonies by Samuel Scheidt and Ballade for English horn by Leo Sowerby. The birthday music, sung by Russell Oberlin, tenor, and Richard Chapline, baritone, with Elden Gatwood, oboist, was delivered with nicety of style, good tone and clear diction. The three short Scheidt works (violin and cello) suffered throughout from faulty intonation. But the Sowerby Ballade, played by Henry Schuman and Mr. Ragan, was excellent.

In the final group organ and orchestra were combined again, this time with Vernon de Tar at the organ, for a spirited performance of the Prelude and Allegro by Walter Piston, the Passacaglia by Ellis B. Kohn and Sonata No. 14 in C, Mozart.

ANNA SHOREMOUNT RAYBURN.

Recital by Asper in Westerly, R. I.

The Westerly Branch, Rhode Island Chapter, presented Dr. Frank W. Asper, organist of the Salt Lake City Tabernacle, in a vespere recital at the Pawcatuck Seventh-day Baptist Church March 2. Dr. Asper's program was essentially of a religious nature and featured works of Handel, Bach and Franck, outstanding numbers being "Jesu, Joy of Man's Desiring," Bach; Haydn's "Truth Divine," in which Dr. Asper was able to show his mastery of true legato playing; Bach's Fantasie and Fugue in G minor; the French Rondo by Boellmann, played entirely on the white keys; "Berceuse et Priere," dedicated to Dr. Asper by the composer, Robert Leech Beckett, and the Toccata in F sharp minor, "Thou Art the Rock," Mulet. Dr. Asper favored his audience with four encores, one being the Toccata in F by Widor. A reception was held in the vestry after the recital.

The Westerly Branch held its monthly meeting Feb. 19 at Grace Methodist Church. After the business meeting the guest speaker was William Clachrie, Sr., who spoke on the origin and history of the Scottish bagpipe, explaining the different parts of the instrument, the music that is played on it and how it is played. His daughter played several selections to demonstrate how the instrument works. A question period followed this.—ALBERT M. WEBSTER, Regent.

Frederick Marriott in Denver.

The Rocky Mountain Chapter, Denver, has had a very busy month. Following the junior choir festival Feb. 24 at Trinity Methodist Church the members completed plans for the last of the season's organ recitals, which was played Sunday evening, March 2, in St. John's Cathedral by Frederick Marriott of the University of Chicago. Mr. Marriott's program was most interesting and appealed to the average listener as well as to the discriminating musician. A Maas-Rowe "Symphonic Carillon," which Mr. Marriott played as part of his program, had been installed. His own composition, "Glory to God on High," was written for organ and carillon, at the request of

Fred Meunier. It was written especially for this program and received its first performance at this time. David Pew played the organ accompaniment.

The regular March meeting was held March 3 in St. John's Cathedral. After a business meeting Mr. Marriott was introduced as the speaker of the evening. He led an interesting discussion of the history and development of the carillon, including some of the famous ones. He also described electronic carillons and by way of illustration played the Maas-Rowe "Symphonic Carillon." Lewis Maas of the Maas-Rowe Electric Company was present and gave a detailed description of the carillon. The meeting then was adjourned to the parish hall of the cathedral, where refreshments were served. Those present were given an opportunity to meet Mr. and Mrs. Marriott and his parents, Mr. and Mrs. Frederick Marriott of Boulder, and Mr. and Mrs. Ray Marriott of Trinidad, Colo., and Joseph Marriott of Boulder.

ESTELLA C. PEW, Publicity.

Guild Service in Pittsburgh.

The Western Pennsylvania Chapter held its annual Guild service Feb. 25 in the Shadyside Presbyterian Church, Pittsburgh, with Dr. Howard C. Scharfe, pastor, presiding at the worship hour. John Lively, M.S.M., began the service by playing the chorale preludes from "Grosses Orgelbuch," by Pepping. The combined quartets and choirs of the Sixth United Presbyterian and Shadyside Presbyterian Churches sang the special numbers, with Mr. Lively directing and Russell Wichmann, M.S.M., at the organ. Sowerby's Magnificat and "Psalm 142," by Chajes, were then sung by the choir, members of the Sixth U. P. Church quartet taking the solo parts. After reading of the declaration of religious principles of the A.G.O. Gretchaninoff's "Necene Creed" was sung, with Robert Anderson as soloist. The last two numbers by the choir were "Lord's Prayer," by Stravinsky, and Boulanger's "Twenty-fourth Psalm," with Howard Price as soloist. Following the benediction the recessional hymn was sung, the descant being taken by Alice Long Walker.

E. BLANCHE SPRINGER, Registrar.

Central Ohio Guild Service.

The Central Ohio Chapter sponsored an impressive Guild worship service at the Broad Street Presbyterian Church, Columbus, Feb. 11 with the Rev. Frederick H. Allen, associate pastor of the host church, delivering the address. The organ prelude was played by Helen Eckelberry, A.A.G.O., organist of the First Community Church. The first anthem, "Eternal Father," was sung by the choir of Trinity Episcopal Church, directed by Wilbur Held, F.A.G.O. This choir also sang the "Te Deum" by Holst. The offertory was played by Richard Neikirk. The second anthem, "Praise the Lord," Franck, was sung by the choir of the Bexley Methodist Church, directed by Mildred Burch. The third and final anthem, "Let All the World in Every Corner Sing," by Thiman, was sung by the choir of the Broad Street Presbyterian Church directed by Richard C. Johnson and accompanied by Earl Barr, organist. Mr. Barr also played the accompaniments for the other choirs. The postlude was the Fugue in G minor by Bach, played by Norman Broadway, dean of the Central Ohio Chapter and organist of the Livingston Methodist Church.

Lowell Riley was chairman of arrangements for the service, assisted by Wilbur Held, Edward Johe, Earl Barr, Lawrence Frank and William Bailey.

H. LEROY LYNN, Secretary.

Minneapolis Recital by Markey.

George Markey was presented in a recital by the Minnesota Chapter and by the University of Minnesota department of music Feb. 4 at Northrop Memorial Auditorium, Minneapolis. His program was as follows: Toccata in F, "Come, Saviour of the Gentiles" and Prelude and Fugue in D, Bach; Fantasie in F minor, Mozart; Chorale in A minor, Franck; Scherzo in E major, Widor; "Legende," Thatcher; Variations on a Noel, Dupré.

Mr. Markey was well received, for his program on Northrop Auditorium's great Aeolian-Skinner organ was well chosen

for balance and interest and it was played with remarkable skill and maturity. Mr. Markey is a concert organist of first rank. As an encore he played the Bach Gigue Fugue.

After the recital a reception was held for Mr. Markey at the home of Mrs. Arthur J. Fellows, dean of the Minnesota Chapter.

JACK FISHER.

New Princeton Organ Shown.

On Feb. 25, at the new Lutheran Church of the Messiah, the monthly meeting of the Princeton, N. J., Chapter was held. Dean Alfred E. Sorenson showed the beautiful new building and the new organ, built by Chester A. Raymond. Mr. Raymond and his associate, Russell Van Camp, explained the construction of the organ and its resources. Refreshments were served in the parish hall by Mrs. Sorenson.—ROGER P. TUNNEY, Secretary-Treasurer.

Lecture and Recital by Hilty.

The Colorado Springs Chapter listened to a lecture demonstration on "Music for the Small Church Organ" Feb. 11 by Everett Jay Hilty, head of the organ and church music department in the college of music at the University of Colorado and dean of the Boulder Chapter. After the lecture the members perused an extensive exhibit of organ music. Feb. 12 the chapter presented Mr. Hilty in a recital at Grace Episcopal Church, where he played the following program: Fanfare, Sowerby; "The Musical Clocks," Haydn; Andante, Stamitz; "Lied to the Ocean," from "Lied" Symphony, Peeters; Adagio from Sixth Symphony, Widor; Fugue in C, Buxtehude; three chorale prelude settings, Buxtehude; "Good Christian Men, Rejoice," Karg-Elert; "Land of Rest," Donovan; "Mr. Ben Jonson's Pleasure," Milford; closing the recital with the Toccata and Fugue in D minor by Bach. An enthusiastic audience greeted the artist in the church library after the program. Members of the chapter, their families and guests who had come down from Denver were invited to a reception for Mr. and Mrs. Hilty at the home of the chapter secretary.

The Colorado Springs Chapter has been enjoying an active year. Thus far the monthly meetings have included an open forum on acoustics, following a dinner, in September, with Dr. Paul E. Sabin, internationally famous expert on acoustics, and Earl A. Deits, architect, as guest speakers; a workshop on Christmas music for organ and choir in October and an introduction to Gregorian chant in November. For this meeting, which was one of the highlights of the year, the chapter members were guests of Holy Cross Abbey in Canon City. After attending the offices of benediction and compline in the Abbey chapel, the members went to the music building, where Father Bede Butler described phases of monastic life and with Father Luke Hallenbeck and Brother Mark Cumrine sang chants. The December meeting was a Christmas party. In January a workshop on Lenten and Easter choral and organ music was conducted.

FRANCES POND, Secretary.

"Workshop" in New York Offers Day of Inspiration to Group of More than 150

The New York City Chapter held its "workshop" at Christ Church, Methodist, Feb. 25. The day-long conference was given by the Church Music Foundation and was attended by more than 150 persons from chapters in the region and from Boston and Philadelphia. The day began with registrations at 9:30, with coffee and doughnuts for all. The morning lectures by Paul Swann were on the subjects "You, Too, Can Improvise" and "You, Too, Can Modulate," in which valuable information was given to all present to use in their church work. A fine luncheon was served at the church and pictures of the group were taken. The afternoon began with lectures by Mr. Swann on how to keep interest in a choir rehearsal and service playing, followed by the singing of some new anthems. Dr. Frederick Schlieder gave a talk on "Beyond the Tonal Horizons" which was greatly appreciated by the entire group. Then came time for "browsing" and looking at new music exhibits and for private consultations.

The evening lecture on "Fourteen Ways of Maintaining Choir Interest," by Mr. Swann, was delivered before one of the largest audiences that have ever attended a Guild event in New York City. Over 250 heard this fine talk and went away with renewed enthusiasm for their work in the field of church music. The chapter is proud to have had the privilege of presenting the Church Music Foundation in this "workshop" and is deeply appreciative of the support given by the Guild membership to this project.

CARL WIESEMANN, Dean.

Norwalk Ensemble with Stewart Gardner.

The Bridgeport, Conn., Chapter presented Stewart Gardner, organist of St. Paul's in Norwalk and the Norwalk Chamber Ensemble, in a program of music for organ and orchestra at Christ and Holy Trinity Episcopal Church in Westport March 3. The recital featured rarely-heard ensemble music of the eighteenth century. Stewart Gardner began the program by playing an organ mass, "Messa della Madonna" by Frescobaldi, followed by three Mozart Sonatas for organ and strings. The ensemble played Quincy Porter's Piece for Strings. Mr. Gardner played Hindemith's First Organ Sonata. The concluding number was Handel's Tenth Concerto for organ and orchestra. Leo Jasmine, who has been conducting the ensemble during Mr. Gardner's European trip, was the conductor of the recital. Mrs. Ethel Brandon, dean of the chapter and organist of Christ and Holy Trinity, was the hostess.—FLORENCE BREESE HILL, Publicity Chairman.

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News of the American Guild of Organists—Continued

Ellsasser at Columbia, S. C.

The South Carolina Chapter presented Richard Ellsasser in a recital at the First Presbyterian Church in Columbia Sunday afternoon, Feb. 17, with a senior choir festival featuring 125 voices of Guild members' choirs. Mr. Ellsasser conducted the choirs from the organ in two stirring numbers, "Behold, Now, Praise The Lord," Titcomb, and Festival Te Deum, Vaughan Williams. The Columbia College choir of fifty women's voices also appeared on the program, singing a chorus from Cantata 78, "Jesus, Thou My Wearied Spirit," Bach. This number also was conducted by Mr. Ellsasser from the organ. On Sunday evening of the same day Mr. Ellsasser dedicated the new three-manual Möller organ at the Shandon Methodist Church in Columbia.

On March 18, at the Park Street Baptist Church, the Guild presented Lawrence Wheeler of the organ department of Winthrop College at Rock Hill, S. C., in a recital and workshop. Mr. Wheeler played a well-chosen program, after which he discussed new anthems and organ music.

Our next meeting will be held at the Shandon Presbyterian Church and will be in the form of an organ clinic April 22. We are also looking forward to our hymn festival, April 27, at Trinity Episcopal Church.

L. GREGORY PEARCE.

Wisconsin Forces Visit Madison.

A delegation of Milwaukee members journeyed to Madison Feb. 24 to hear a program presented by the Wisconsin Association of Church Musicians, the occasion being its fifth annual festival, held this year at Christ Presbyterian Church. In addition to congregational hymn singing, the program embodied organ numbers by Paul Jones, organist of the church; anthems by several choirs of the Madison area and anthems by a 350-voice chorus composed of members of twenty-one church choirs, directed by Mr. Leon Iltis, choirmaster of Christ Church.

Following the festival program, the Milwaukee members were taken to the interesting Tripp Common dining-room of the Wisconsin University Union for supper. The evening was spent in visiting Madison churches and hearing a short program of organ music at each church as follows: First Unitarian, Mrs. Ruth Andrews; Luther Memorial, Mrs. Marian Soule and David Blanchard; University Presbyterian, Mrs. Emily Fromm, Thomas Finch and Miriam Bellville; Grace Episcopal, Donna Ploog and Mrs. Gertrude Stillman.

Mrs. Gladys Randolph of the Milton College organ department, requested mention of a lecture-recital Jan. 20 by Dr. William H. Barnes, organist and organ architect. DONALD L. PALMER, Secretary.

Recital by Carl Weinrich.

Carl Weinrich gave a recital in the University of Illinois auditorium Sunday evening, Feb. 17. He was a featured artist of the star course of the university. After the performance Guild members and guests met Mr. and Mrs. Weinrich at a reception in their honor in the First Congregational Church of Champaign. Receiving with the Weinrichs were Miss Mildred Brannon, dean of the chapter, and Paul S. Pettinga, professor of organ at the University of Illinois. Mrs. Frederick B. Stiven presided at the refreshment table. Miss Brannon served as general chairman for the event and was assisted by a committee which included Mrs. Ralph Line, Mrs. Robert Hultsizer, Mrs. A. O. Dawson and Mrs. R. H. Mueller. The East Central Illinois Chapter met March 4 in the home of Mrs. W. Harold Iles of Urbana. A panel on "The Function of the Organ in the Church Service" was led by Professor Paul S. Pettinga. Mr. Pettinga is professor of organ at the University of Illinois and organist and choirmaster of the University Place Christian Church on the campus. Taking part were Mrs. LeRoy Hamp, organist of the First Methodist Church of Champaign; Mrs. Nadine Kistner, organist of Grace Evangelical Lutheran Church, Champaign, and Miss Sarah Marquardt, organist and choirmaster at St. Patrick's Catholic Church in Urbana. The leader described the general types of music used in the service and introduced related topics for discussion. Each member of the panel told of the function of organ music in her church. Guild members raised questions which were answered by the leader and members of the panel.—MILDRED K. DAWSON, Secretary.

Events in St. Petersburg, Fla.

Feb. 5 a large number attended the monthly luncheon of the St. Petersburg Chapter. The Rev. David McNelly, pastor of the Mirror Lake Christian Church, delivered a very interesting address on the topic "Music of the Soul." Mrs. Dorothy

Williams and Mrs. Helen Henderson, choir director and organist respectively of this church, entertained the group with a sensitive rendition of duo piano numbers.

Feb. 16 the Southern College Choir, under the direction of Dr. Charles Woodbury, gave a concert at the First Methodist Church under the joint auspices of the Guild and the church. Most numbers were a cappella and very well done. Local organists appearing on this program were Kay White, playing as a prelude "Now Thank We All Our God," Karg-Elert; Fred Martin, playing for the offertory "Meditation," Le-maigre, and Edwin A. Leonhard, whose postlude was "The Son of God Goes Forth to War," Whaley-Whitney.

The high point of the month was the recital by Virgil Fox Feb. 26. He held the audience spellbound throughout his program. Of especial interest was "The Ninety-fourth Psalm, by Reubke.—ANN AULT, Corresponding Secretary.

MIAMI, FLA., CHAPTER—A business meeting was called to order in Kaplan Hall of Temple Israel by the dean, Bruce H. Davis, Feb. 8. The nominating committee, with Dr. Bertha Foster as chairman, presented the following slate: Dean, Bruce H. Davis, F.A.G.O.; sub-dean, Mrs. Edward G. Longman; treasurer, Dr. Ralph A. Harris, F.A.G.O.; recording secretary, Mrs. Ethel Tracy, F.A.G.O.; corresponding secretary, Preston Dettmann; auditor, Gordon McKesson; directors, Gustave H. Kloehs, Miss Neta Belle Scarboro and Mrs. Karl Horton. After the meeting adjourned the members went up to the synagogue for a program which consisted of the beautiful Friday evening service, conducted by Rabbi Narot, with music by Miss Frances Tarboux, organist and choir director, and a quartet of soloists. After the service the Guild members and friends went again to Kaplan Hall, where refreshments were served by women of the synagogue, and for a talk by Rabbi Narot on various aspects of Jewish liturgy and music.—BRUCE H. DAVIS, Secretary Pro-Tem.

VIRGINIA CHAPTER—The Virginia Chapter held its monthly meeting at the Venable Street Baptist Church in Richmond March 11. There was a good attendance to hear an excellent talk by Miss Lois Laverty on the subject of choral technique and to listen to some interesting tape recordings of organ and choral performances captured by Dr. George Z. Williams, Miss Laverty laid stress on the value of diction, in pointing out many ways to achieve better pronunciation and enunciation, and explained the importance of empathy to a choir director in directing singers, empathy being the "imaginative projection of one's own consciousness into another being." Dr. Williams' tapes took us to Vienna, with the imported choral music of Bach and Schubert, brought us back to Cambridge, Mass., with the music of E. Power Biggs and gave us a chance to hear again our own members, Robert Luton and Mary Ann Gray, who had played on a previous Guild program, and the Columbus Boy Choir, and a part of William Watkins' recital, all of the latter being live performances here in Richmond recorded by Dr. Williams.—GRANVILLE MUNSON, JR., Dean.

WINSTON-SALEM, N. C., CHAPTER—The Winston-Salem Chapter met at the local Catholic school, Villa Marie-Anna, Feb. 12 for a demonstration of music used in the Roman Catholic Church. Sister Marie Bernadette, organist at St. Leo's Catholic Church, had charge of the program. She traced the history of Gregorian chant and had her children's choir sing several examples. She also told of other chants used in the Catholic service and had her adult choir sing several examples of these. The adult choir sang portions of Pietro Yon's "Shepherds' Mass." Following the meeting the members were invited to visit various classrooms of the school, where some of the children's work was on display.—TIMOTHY CAHILL, Secretary.

CENTRAL TENNESSEE CHAPTER—The February meeting of the Central Tennessee Chapter was held Feb. 5 at the Cathedral of the Incarnation, Nashville. A program of motets, masses and organ music was prepared by William Hoffman, organist-director. He was assisted in its presentation by the male choir and the Cathedral Chorists. Following the program Richard Thomasson, the dean, presided over the business meeting. Interesting reports were read and Arthur R. Croley, program chairman, gave a report on the March recital by Virgil Fox.—MRS. HUGH DORRIS, Secretary.

CUMBERLAND VALLEY CHAPTER—The February meeting of the Cumberland Valley Chapter was held Feb. 23 at the Washington County Museum in Hagerstown, Md. Thomas Brumbaugh, assistant professor of art and acting head of the art department of Hood College, delivered a lecture on "Relations between Art and Music." Mr. Brumbaugh used slides and records to illustrate his talk. William Sprigg, dean of the chapter, presided at the meeting.—WILLIAM SPRIGG, Dean.

CHESAPEAKE CHAPTER—The February meeting of the Chesapeake Chapter was held in Christ Lutheran Church, Baltimore, where Mary Moyer, organist of the church, ar-

ranged the program and directed the chancel choir and the intermediate choir as they sang several numbers. They were assisted by Mrs. Evelyn Volk. Milton Hodgson, organist and choirmaster of Christ Episcopal Church, led the members in a brisk reading of half a dozen anthems of varying styles and uses. Refreshments suitable for a St. Valentine's party were served.—DELLA V. WEBER, A.A.G.O., sub-dean.

ST. JOSEPH, MO., CHAPTER—Feb. 15 the chapter held its regular meeting at the First Presbyterian Church. There was an anthem conference, immediately after which a film describing organ building was shown to the members and after this they examined the organ at the First Presbyterian Church. Mrs. Larrie N. Clark and Mrs. Dward Moore were hostesses at a light luncheon. Feb. 16, George Markey was shown the principal organs in the city after he had gone through his program on the new Möller organ at Immaculate Conception Church. That evening there was a fine attendance at the church for his recital and the listeners were enthusiastic. There was a reception in the church basement following the recital and Mrs. John Lefler, Mrs. Lewis Duckworth and Margaret Strub were hostesses, assisted by Mrs. Wayne M. Nicholas and Helen Dolan. Following this about fifty persons went back to the organ gallery to hear three additional numbers.—CAROL WOLHEIM, Secretary.

KANSAS CHAPTER—The Wichita membership of the Kansas Chapter, aided by a number of subscribers, sponsored a recital by George Markey, the gifted young organist from Philadelphia, in Wichita Feb. 15. Mr. Markey played the three-manual Möller Middlekauf memorial organ at the St. Paul's Methodist Church before a highly enthusiastic audience, many of whom had come from towns near Wichita. Playing a somewhat unconventional program, Mr. Markey won his audience by his authoritative interpretations and sparkling technique. After the recital the student groups of Wichita University, supervised by Thelma Coombs, and Friends University, supervised by Dorothy Addy, held a reception for Mr. Markey. A valentine theme was carried out in the decorations and refreshments. Earlier in the week, William D. Wilkins of Fort Hays State College, Hays, Kan., played for the Kansas Music Teachers' convention at Lindsborg, Kan.—DOROTHY R. ADDY.

TEXAS CHAPTER—The chapter met Feb. 19 at the Highland Park Presbyterian Church in Dallas for a business meeting and a recital of sacred music. The chapter was privileged to be the first group to meet in the new Wynne Chapel. There it heard a group of organ numbers by Sam Parker, organist of the church, on the new two-manual Casavant organ. Two solo cantatas for high voice, two violins and organ by Buxtehude were a highlight of the beautifully performed program. The chapter was pleased over the large attendance at the recital Feb. 12 by E. Power Biggs. The third and final program in the recital series was to be given by Thomas H. Webster, Jr., A.A.G.O., on March 18.—MURIEL M. SMITH.

OKLAHOMA CHAPTER—The Oklahoma Chapter met March 10 at St. Paul's Methodist Church, Tulsa. Following dinner the evening's program was given over to Professor Carl Amt, A.A.G.O., head of the organ department of A. and M. College at Stillwater, Okla. His subject was the "Guild Examinations." Each organist was handed a small type-written sheet on which were questions pertaining to examination subjects. Each member in turn read his brief paper. Then the subject received a clear explanation from Mr. Amt, frequently followed by a general discussion. Our chapter had its thirtieth anniversary March 23. The chapter was organized by the late John W. Norton of Chicago, who at that time was dean of the Illinois Chapter.—JOHN KNOWLES WEAVER, A.A.G.O.

SPRINGFIELD, ILL., CHAPTER—A delightful program sponsored by the Springfield Chapter was that March 8 by the Augustana College Choir of Rock Island, Ill. This group sang in the Springfield High School auditorium under the directing of Henry Veld, to the satisfaction of a large and appreciative audience.—EMILY B. LAMEY, Secretary.

JACKSONVILLE, FLA., CHAPTER—The Jacksonville Chapter sponsored a recital March 10 at the Riverside Park Methodist Church. The program was played by Mrs. Gertrude Wesch, organist of the First Baptist Church, and Mrs. Louisa C. Entenza, organist of the Riverside Park Church. Mrs. Wesch chose these numbers: Prelude in B minor, Bach; "Trois Pieces," No. 1, Plerne; Chorale Prelude, Karg-Elert; Finale from Symphony 1, Vienne; "Liebster Jesu, wir sind hier" and "Christe, du Lamm Gottes," Bach; Finale from Sonata on the Ninety-fourth Psalm, Reubke. Mrs. Entenza played: Chorale in A minor, Franck; "Hymn of Glory," Yon.

WASHINGTON CHAPTER—The annual banquet of the Washington Chapter was held Feb. 5 at the Edmond Meany Hotel in Seat-

tle. After dinner, Dean Arville Belstad reported on the success of the E. Power Biggs recital at the University Methodist Temple Jan. 29, which was attended by over 1,500 people, an all-time record in Seattle. Miss Caroline Rasmussen, soprano, accompanied by Charles Wassberg, flutist, and Bill Bunch at the piano, presented a group of numbers. Jack Bowers, assisted by Helen McNicol, Joan Cummings, Vera Pierson, Mrs. Bowers and Hawley Fitch, gave an excellent demonstration and recital on the "world's largest organ." Guest speaker for the evening was Dr. Hazel Kinsella, professor of music at the University of Washington. She gave a discourse on American folksong, a subject on which she has become an authority.—VERA PIERSON, Secretary.

TALLAHASSEE, FLA.—The Tallahassee Chapter met at Temple Israel March 1. Robert Forman of the F.S.U. school of music presented a program of Jewish music. The thirty days from Feb. 8 to March 9 of this year have been designated for a "Jewish music festival." Mr. Forman presented a comprehensive program of music that has been sung in the services of the temples and synagogues for more than 2,000 years. Also on the program was music from the new state of Israel. Narrator for the program was Michael Oksenberg; soloists were Miss Rebecca Rodenberg, organ; Miss Helen Bell, soprano, and Claude Rhee, tenor. Choir members were students from Florida State University.—ELEANOR CALDWELL, Secretary.

ALABAMA CHAPTER—The Alabama Chapter, in Birmingham, has planned to present three local and several out-of-town organists in a series of recitals this spring. Dates are still to be determined. The First Presbyterian Church is also presenting a monthly series of Sunday afternoon programs featuring Birmingham organists on the new Aeolian-Skinner organ. The first two were by Sam Owens and Mrs. Minnie McNeil Carr. The third was by Mrs. Lois Greene Seal, organist of the First Methodist Church, Feb. 23. On March 9 and 11 Grady and Gordon Wilson, pupils of Mr. Carr, played their graduation recitals on the Independent Presbyterian Church Skinner organ. The chapter held its annual minister-organist banquet Feb. 12 at the First Presbyterian Church. Eighty-five ministers, organists, directors and guests enjoyed a turkey dinner and an interesting program featuring Dr. Feagin Thompson as guest speaker. He is pastor of the Norwood Methodist church and an authority on hymnody. Mrs. Steele spoke of the aims of the Guild and its code of ethics followed by a short history of the local chapter by Mrs. Laura Jackson Davids. A men's fashion show, modeling ladies' dresses, closed the evening's entertainment.—WILLIAM KROH, DIAPASON Correspondent.

SYRACUSE CHAPTER—A meeting of the Syracuse Chapter was held Feb. 25 in the Park Central Presbyterian Church, where Dean Gladys E. Bush serves as organist. Vernon de Tar, F.A.G.O., an alumnus of the College of Fine Arts of Syracuse University, was a guest at this meeting. Mr. de Tar, well-known New York City organist, is a member of the council of the A.G.O. Following the business meeting conducted by Dean Bush a member recital was played by the following organists: Robert Perkins, William Hanley, Patricia Porter, Virginia Day Crosby and Jack Carruth. The program was arranged by Mr. Carruth and works of Buxtehude, Mozart, Franck, Reger, Richard Donovan and Ludwig Lenel were heard. On Feb. 11 Arthur Polster was heard with the Syracuse University Symphony, playing the "Cortège and Litania" of Dupré and Prelude and Allegro for organ and strings by Walter Piston. March 15 Anne Chappell played a recital for the degree of bachelor of music at Syracuse University. Miss Chappell is organist at the Second Reformed Church in Syracuse.—BETSY OWEN, Recording Secretary.

AUBURN, N. Y., CHAPTER—The March meeting was held at the First Church of Christ on the 10th of the month. Mrs. Leslie Bryant, the dean, presided at the business meeting and Mrs. Leroy Mount spoke of the success of the recent junior choir festival. Mrs. Mount introduced the two speakers for the evening. Mrs. Mark Page led a discussion on "The Essentials of a Good Choir Director" and the members agreed that equal parts of consecration, love of God and man and musicianship were essential. Second on the program was Mrs. Harold De Witt, who brought her personal collection of bells from many parts of the world and commented on many of them. Refreshments were served after the meeting.—ARLENE MORSE, Registrar.

WESTERN IOWA CHAPTER—The chapter met for dinner March 2 at the Green Gables in Sioux City. A business meeting then was held at the home of Miss Bertha Kleckner, with Dean Charles Longval presiding. Several out-of-town members were present. Final plans for the recital by Arthur Polster, a former Sioux Cityan, were discussed. This recital will be played Easter evening, April 13, at the First Presbyterian Church in Sioux City.—MRS. MARY JO WERNER, Secretary.

News of the A.G.O.—Continued

Guests at Schoenstein Factory.

The monthly meeting of the Northern California Chapter was held Feb. 19. Schoenstein Brothers, San Francisco organ builders, acted as hosts and the meeting was held at their San Francisco factory. Louis Schoenstein opened the evening with a brief resume of the firm's history. Robert Sproul, a chapter member, played some early French organ music on the studio organ. The members were conducted on a tour of the factory and, finally, treated to a light repast. RICHARD MONTAGUE, Registrar.

SAN DIEGO, CAL., CHAPTER—The growing San Diego Chapter is enjoying a highly successful season of constantly increasing diversified activity. Early in the fall the perennial favorite, Virgil Fox, electrified a congregation of 1,200 with his wizardry. Also passing in review on the San Diego calendar was the local composers' concert. Fine performances were given by Charles Shatto, Mary Henson and Dr. Herbert E. Hyde, organists, while the remainder of the well-rounded program presented Maribel Millard, with Robert MacDonald, nationally known as accompanist and coach for some of the great artists on today's concert stage. In reviewing the program much credit was given to the writings of Charles Shatto, Charles Marsh, Ross Hastings, Dr. Hyde, Thunelda Bircsak, Madalyn Phillips and Alice Barnett Stevenson. . . . The crowning success so far this year has been the annual banquet given by seventy-five organists for their ministers and in some instances the chairmen of their music committees. Much is being accomplished through this annual get-together, when both musician and clergyman can voice their respective views, aims and objectives. A fine program was thoroughly enjoyed, with the fun side being shared by the "Baywindow Quartet," a group consisting of ministers and musicians, while the community sing was led by Dr. Alexander Zimmerman, director of music in the city schools, who is an accomplished organist.

CENTRAL CALIFORNIA CHAPTER—In place of the scheduled leap year day meeting members gathered in the Stockton home of Fred Tulan for an informal party. "Movies" of a rehearsal of a "telephone hour," starring Ezio Pinza and Blanche Thebom, were shown by a Pacific Telephone and Telegraph Company representative. Recordings of Hindemith's three sonatas by Robert Noehren and Brahms chorale preludes by Ernest White were played on the host's new custom-built phonograph. A recital by Mrs. Martha Claussen Farr of Tujunga, Cal., was sponsored by the chapter March 9 in the Lodi Methodist Church. Mrs. Farr studied organ with Allan Bacon, A.A.G.O., at the College of the Pacific in Stockton, where she took her bachelor of music degree. She is now studying with Clarence Mader in Los Angeles and working for a master's degree at Occidental College.—FRED TULAN, Publicity Chairman.

CHICO, CAL., CHAPTER—The Chico Chapter is making plans for its third choir festival, to be held Sunday, May 11, at the Bidwell Memorial Presbyterian Church. The festival will be under the direction of Dr. William W. Norton, director of the church and community music project at the College of the Pacific in Stockton and will be planned in cooperation with the Chico Ministerial Association. Massed choir numbers will be sung under the baton of Dr. Norton and several selections by individual choirs will be under the direction of their conductors. The local chairman for the festival is Charles B. Thompson, dean of the Guild chapter. Participating choirs include the following to date: Bidwell Memorial Presbyterian, Charles Thompson director; First Baptist, James I. Davis director; Trinity Methodist, Roy Jeffries director; First Christian, Harvey Poston director; First Congregational of Oroville, Federated Church of Orland, Oliver Neely director, and Craig Memorial Congregational of Paradise, Mrs. Ruth Crittenden Brookes director.—CHARLES VAN BRONKHORST, Publicity Chairman.

KERN COUNTY, CAL.—The Kern County Chapter fulfilled a long-cherished hope when it presented Dr. Frank Asper of the Salt Lake City Tabernacle at the Harvey Auditorium Feb. 4. This was the first recital to be presented on the Georgia Camp memorial organ and nearly a thousand listeners sat enthralled throughout the performance. The Aspers were guests of honor at a reception in the green room, where Mrs. Josephine Sweeney, the dean, was assisted in receiving by Mrs. Harold J. Burt, Mrs. Dan C. Sill and Mrs. Charles Flanagan, chairman of arrangements.—GERTRUDE L. SILL, Secretary.

SAN JOAQUIN VALLEY—On Feb. 1 the Occidental College glee clubs, with Howard Swan conductor, appeared in the Fresno State College auditorium. They were brought to Fresno by the A.G.O. Mr. Swan again showed that his reputation as a successful choral conductor is well deserved. . . . An audience of approximately 800 heard the

presentation of the oratorio "Elijah" Feb. 10 at the First Presbyterian Church. The oratorio, which was presented by the San Joaquin Valley Chapter and the Choral Conductors, was conducted by Harry L. Kohler. The ninety-voice choir was accompanied by a nine-piece string ensemble and organ. Interest in the rendition was heightened by the fact that several clergymen related the story of Elijah to their Sunday congregations.—MAYNO D. RISH, Secretary.

LONG BEACH CHAPTER—A panel discussion on the subject "What Is Good Church Music as Viewed from Pipes, Pulpit and Pew?" was the feature March 4 of the meeting of the Long Beach, Cal., Chapter, held at the North Long Beach Methodist Church. The forum, preceded by a business session devoted to plans for future Guild programs and national music week, proved stimulating as interesting views on the subject were presented by organists Bernita Brundage Wert and Dr. Emerson Cox, while viewpoints of the clergy were presented by the Rev. Robert Shattuck and the Rev. Frank Matthews. Guests representing the laity were Lewis Cox and D. B. Gore. Refreshments were served at the close of the program by Marie Lyman, social chairman, and her committee.—AGNES B. SPIES, Reporter.

REDWOOD EMPIRE CHAPTER—The Redwood Empire Chapter met at the Church of the Incarnation in Santa Rosa, Cal., March 4 for the annual Guild service. The music was by the choir of the church under the direction of Chester Beck, with Gordon Dixon, A.A.G.O., at the organ. The Rev. Hamilton Hess conducted the service. Immediately after the service Newton H. Pashley, organist of the First Presbyterian Church, Oakland, gave an excellent recital. A reception was held in the parish hall after the program.—GLADYS PHILBROOK, Publicity Chairman.

NIAGARA FALLS CHAPTER—Dr. Roberta Bitgood, F.A.G.O., Ch.M., director of music at Holy Trinity Lutheran Church, Buffalo, and Elizabeth Baker, contralto soloist at the same church, were presented in a recital Sunday afternoon, Feb. 17, at the First Baptist Church, Niagara Falls, by the Niagara Falls Chapter. A large audience was in attendance to hear Dr. Bitgood's superbly played organ selections and the rich contralto voice of Mrs. Baker in a well-chosen program. The organ selections included: Short Prelude and Fugue in C, Krebs; Flute Solo, Arne; "The Bells of Arcadia," J. Francois Couperin; "The Hen," Rameau; Prelude, Fugue and Chaconne, Buxtehude; Three Chorale Preludes, Bach; Fantasia and Fugue in G minor, Bach; Three Chorale Preludes by Dr. Bitgood; Finale, Vierne.

LANCASTER, PA., CHAPTER—At the monthly meeting of the Lancaster Chapter, held in Trinity Lutheran Church March 3, Mrs. Harry W. Garber, the dean, announced that the Guild would sponsor the appearance of Miss Ruth Oberholzer in a recital at St. James' Episcopal Church Saturday afternoon, March 29. Miss Oberholzer, organist at St. Matthew's Lutheran Church, Philadelphia, won the organ playing contest for young artists in the city of Philadelphia sponsored by the American Guild of Organists. This carried her through to an additional contest, the participants coming from the states of Pennsylvania, New Jersey and Delaware, which contest she also won. Miss Oberholzer will play at the national convention in San Francisco in June. . . . April 2 Trinity Lutheran choir will sing "Stabat Mater," by Pergolesi. April 6 St. James' Episcopal choir will sing "The Divine Commission," by Clokey. April 6 St. Matthew's Lutheran choir will sing Stainer's "The Crucifixion." . . . Announcement was made that Porter Heaps will be in Lancaster April 16 and will conduct a seminar on the Hammond organ to which the Lancaster Chapter as well as the chapters from Harrisburg, York and Reading has been invited. Following the business session Richard Harvey, organist and choirmaster of Trinity Lutheran Church, spoke on "Hymn Playing and Organ Accompaniment of Anthems." Mr. Harvey stressed the fact that hymn playing is one of the most neglected phases of church worship on the part of organists and directors.—ALICE A. BIRCHALL, Registrar.

LEHIGH VALLEY—Members of the Lehigh Valley Chapter met Saturday evening, Feb. 9, at Trinity Episcopal Church, East Market Street, Bethlehem, Pa. Dr. Ifor Jones, the dean, presided. The group was welcomed by Albert Gundrum, organist of the host church. At this meeting Lenten, Palm Sunday and Easter numbers were reviewed. The members each submitted two selections which were sung over by the group and discussed in general. It proved to be a very interesting and enjoyable meeting. . . . Saturday evening, March 9, members of the chapter were privileged to hear a lecture by Dr. Elliott Ward Cheney, a professor at Lehigh University, who spoke on "Sound Waves." This lecture was delivered in the physics building on the Lehigh University campus. It was announced that the

next meeting of the chapter would be held on April 19 rather than the second Saturday of the month and the feature of the meeting would be the study of general anthems. Mark Davis is chairman of the committee in charge of the April meeting.—SUE ENRIGHT, Secretary.

DUBUQUE, IOWA, CHAPTER—The February meeting was held on the 25th at the University of Dubuque chapel. John Mehrl, organ maintenance man, spoke on recent developments in organ building. The films "Singing Pipes" of Casavant Brothers was then shown. Members enjoyed Mr. Mehrl's presentation and the film. . . . On March 3 Porter Heaps of Chicago was at the organ studio of Renier's Music House to conduct a seminar on Hammond organ registration. In his fascinating manner Mr. Heaps, who is on a tour, demonstrated techniques of registration and gave many other valuable hints. In addition to playing parts of other selections he closed by playing Mulet's "Tu es Petrus" with superb artistry. Both of these meetings were largely attended by members of the chapter and other music-lovers.

WHEELING CHAPTER—The Wheeling, W. Va., Chapter met Feb. 19 at St. Matthew's Episcopal Church. The program consisted of a review of organ numbers and anthems suitable for Easter. Dean John K. Zorian presided at the business session and plans for the remainder of the year were discussed. A junior choir festival was held March 16 at the First Christian Church. Mrs. Robert Upton was the organist and Howard Stampfli director of this event. . . . April 15 an organ recital will be played at St. Matthew's Church by Edwin Arthur Kraft of Cleveland. Dr. Beard of Pittsburgh will be guest conductor of the adult hymn festival May 4. This event will also be held at St. Matthew's. The chapter is enjoying one of its busiest and most successful years since its organization in 1945.—HELEN B. GORDON, Recording Secretary.

METROPOLITAN NEW JERSEY CHAPTER—Grace Episcopal Church, Newark, welcomed the Metropolitan New Jersey Chapter for its meeting, Feb. 11, at which Frank C. Smith, L.T.C.L., Ch.M., organist and choirmaster of the church, gave a recital dedicated to the memory of Charlotte Tuttle Hampton. Mrs. Hampton was responsible for the gift of the organ in 1930 and its subsequent rebuilding in 1949. It is a magnificent instrument and Mr. Smith, in planning the program, showed its grandeur through the playing of "Pice Symphonique," Tournemire; Prelude and Fugue in G minor, Bach; "Pice Heroique," Franck; "Le Coucou," d'Aquin; "The Fifers," d'Andrieu; Partita on "Awake, My Heart, with Gladness," Peeters; Sonata in E flat, Baintow; "A Fantasy," Darke. The last composition was one of the highlights of the evening. It was both melodious and modern and the delightful solo part played on the oboe with a string accompaniment still lingers in one's memory.—MILDRED E. WAGNER, Registrar.

CENTRAL NEW JERSEY—The Central New Jersey Chapter visited the Raymond organ factory in Princeton, N. J., March 10. Mr. Van Camp conducted the tour through the factory, explaining the construction and functions of the various parts of the organ. Of added interest was the three-manual organ being rebuilt for the Coast Guard Academy of New London, Conn. Following the tour the group visited the beautiful new Lutheran Church of the Messiah in Princeton to see and hear the organ built at the Raymond factory. Mr. Sorenson, organist of the church, demonstrated the instrument. The program was planned by Mrs. Henry Meyer.—GERTRUDE BERGEN, Registrar.

MIDLAND CHAPTER—A meeting of the Midland, Tex., Chapter was held Feb. 25 in the First Presbyterian Church. A highly informative and timely program was presented by Mrs. Preston Lea, organist of the Episcopal Church of Midland. Mrs. Lea spoke on wedding music—the importance of using new and fresh numbers, rather than the hackneyed music—usually referred to as traditional. Organ numbers played by Mrs. Lea were: "Our Father in Heaven," Bach; "I Call to Thee, Lord Jesus Christ," Bach; Trumpet Tune, Purcell; "To God on High Be Praise," Bach; "Rejoice, Now, Christian Souls," Bach; "A Rose Breaks into Bloom," Brahms; "Jesus, Joy of Man's Desiring," Bach; "Autumn Song," Elmore. Miss Lillian Christopher sang "O Perfect Love," Burleigh. Refreshments were served in the reception room after the program.—MRS. ZOE MIMS, Secretary.

TEXARKANA CHAPTER—The Texarkana Chapter met in the music-room of the new Texarkana public library Feb. 23. Miss Ruth Turner, the dean, presided over a business meeting and introduced Mrs. R. W. Perry as a new member. The program was in charge of Mrs. Louise Holman and Charles Temple, Jr. The film "Singing Pipes," showing in detail the construction of a modern organ, was presented by C. C. Brick & Co.—DOROTHY ELDER, Registrar.

FORT WORTH, TEX.—The Fort Worth Chapter met Feb. 19 at the Southwestern Baptist Theological Seminary. After a supper meeting under the direction of Dean House, Henry Sanderson of Dallas gave a program on the new sixty-nine stop Casa-

vant organ in Truett Auditorium. Arthur King of the Fort Worth chapter gave the dedicatory recital on this organ Feb. 12. Another program of interest to the Guild was the one on Feb. 15 by Nita Akin of Wichita Falls, Tex., on the Möller organ at Texas Christian University under the joint sponsorship of T.C.U. and the Fort Worth Chapter.—MRS. JAMES MCKINNEY.

CENTRAL FLORIDA CHAPTER—The Central Florida Chapter met at the Knowles Memorial Chapel of Rollins College, Winter Park, Feb. 19. After a business meeting presided over by the dean, David W. Cramp, the members were entertained with a recital by Dr. Herman F. Siewert, F.A.G.O., organist of the chapel. The following program was played: "A Mighty Fortress Is Our God," Karg-Elert; Two Chorale Preludes on "My Heart Is Filled with Longing," Brahms; Toccata and Fugue in D minor, Bach; "Divertissement," Vierne; "Carillon," Vierne; Chorale Prelude, Dupré.—DAVID W. CRAMP, Dean.

KNOXVILLE, TENN., CHAPTER—Members of the Knoxville Chapter met Feb. 11 at the S & W Cafeteria in Knoxville for dinner and a business meeting. The report of the nominating committee was heard. Plans for the recital of Robert Baker in May were completed. On March 21 the Schantz Organ Company was host to the Knoxville Chapter at a supper meeting at the First Baptist Church in Gatlinburg. Members and their guests inspected the recently-installed Schantz organs in the Baptist and Methodist Churches in this charming resort town.—MARY ELEANOR JONES, Secretary.

TENNESSEE CHAPTER—The Tennessee Chapter, Memphis, held a meeting March 3 at the First Baptist Church. Lamar King, organist of the church, was host for the evening. Richard White, the dean, presided at the dinner and business meeting. After the dinner a motion-picture tracing the various steps in the building of an organ, entitled "Singing Pipes," was presented by Casavant Freres. Color slides of the new Wicks organ recently dedicated by Adolph Steuterman also were shown. The program was as follows: Fantasia and Fugue in G minor, Bach; Chorale Prelude, "When in the Hour of Deepest Need," Bach, and Rhapsody on the Sursum Corda, Candlyn (played by Lamar King); Introduction and Toccata, Wadland; Air, Thiman, and "Come, Sweet Death," Bach (played by James Morrison); Sonata on the Ninety-fourth Psalm, Reubke (played by Gloria Meyer).—SALINA KELLOGG ACREE, Corresponding Secretary.

SPRINGFIELD, MASS. CHAPTER—The Springfield Chapter held a meeting Feb. 11 at the Mittineague Congregational Church, West Springfield. The nominating committee presented the following slate of officers to be voted upon in May: Dean, Mrs. Eleanor Toussaint; sub-dean, Mrs. Ruth Dyer Schoettle; secretary, Mrs. Beatrice Littlefield; treasurer, Carl Smith; directors, Miss Marjorie MacComb, Mrs. Ethel Clancey, Mrs. Lois Hastings, Alan Kirk, Harold Beal and G. Leland Nichols. After the business meeting Mrs. Howard King, organist of the church, introduced the minister, the Rev. Charles G. King, who spoke on "The Minister and the Choir Director Plan Together." The Rev. Donald A. Simpson, chaplain for the chapter, conducted a devotional service of hymns and Scripture readings. This included a commentary on the hymn "Fairest Lord Jesus." The choir of the church served refreshments at the social hour which followed the meeting.—CHRISTINE M. METCALF, Secretary.

LANSING, MICH. CHAPTER—A majority of the members and several guests attended the chapter's monthly meeting Feb. 25 at the Seymour Avenue Methodist Church. The evening began with a dinner served by the women of the church. After a business meeting Dean Ursula Klein introduced Jack Chard, moderator of a panel having as its topic "Problems of the Church Musician." Each panel member spoke briefly on his or her assignment: Miss Mildred Koonsman, organ; Mrs. Clarence Nelson, youth choirs, and Donald Pickard, senior choirs. The question and answer period which ensued brought before the group many of the problems encountered by organists and choir directors. The panel, made up entirely of local members, did a commendable job. This was considered an experiment for our chapter, as the panel method has not been utilized here previously. From the reactions and genuine interest evidenced it will undoubtedly be repeated in the future.—JAN WEAVER, Registrar.

EASTERN NEW YORK CHAPTER—The February meeting was held on the 19th at the First Lutheran Church in Albany, with the host, Dean Kalohn, in charge. Following business routine the group listened to records of plainsong and sixteenth century motets and discussed possible and practical ways to use these in the church service. Mrs. Marion Weed gave a colorful talk on "How Shall We Sing the Lord's Song in a Strange Land?" She pointed out (with amusing sidelights) the well-known difficulties of singing dignified music as exemplified by plainsong and motets in the "strange land" of parish ignorance and prejudice. A pleasant social hour followed the talk.—GRACE M. VAN DEMARK, Registrar.

News of the A.G.O.—Continued

Visit New Organ in Kalamazoo.

The March meeting of the Western Michigan Chapter was held at the First Baptist Church, Kalamazoo, March 3. Dr. Thomas Wylie, minister of the church and active in the Guild, and Mrs. Ruth Dunsmore, the organist, were hosts for the evening. Dinner served by the women of the church was enjoyed by about forty-five members and guests. Following the brief business meeting conducted by Dean Henry Overley of Kalamazoo College, Henry Beard, Chicago representative of M. P. Möller, Inc., showed colored slides and gave a talk on the building of an organ. The slides showed the various crafts and skills that go into the making of an organ.

After Mr. Beard's address the group went into the sanctuary, where he played the new Möller organ. The specifications of the First Baptist organ were published in THE DIAPASON for February.

PAUL A. HUMISTON, Registrar.

Harrisburg, Pa., Activities.

The chapter heard an address on "Christian Symbolism" by the Rev. Dr. William Van Horn Davies, pastor of Messiah Lutheran Church, on Jan. 21. Dr. Davies expressed the thought that worship is personal contact with God and that contact with God can be made easier by a better understanding of symbols and their meaning. These meanings were explained by illustrations in the church itself and by enlarged pictures drawn by our dean, Miss Irene Bressler. Preceding the address Miss Mildred Myers, organist-director of the host church, gave a recital on a three-manual Möller. The program included: Fugue in E flat, Bach; "O God, Thou Faithful God," and "O World, I E'en Must Leave Thee," Karg-Elert; "Thou Art the Rock," Mulet. A social hour followed the recital.

A preview and review of choral and organ music suitable for the Lenten season was held in Grace Methodist Church Feb. 4. Members brought several copies of their favorite anthems and organ numbers. This "workshop" offered a profitable method of building a library for a choir and repertoire for an organist. Robert S. Clippinger directed the readings.

On Tuesday, Feb. 12, in Grace Methodist, the Rev. George Litch Knight, assistant pastor of the West Side Presbyterian Church, Ridgewood, N. J., lectured to a joint meeting of ministers, organists and directors. He spoke on the "Art of Using Hymns Creatively." He believes that hymns are to be used as an expression of the congregation. To be creative, he said, we should teach new hymns and should have hymn festivals. A question and answer period brought out some vital and some amusing incidents. Refreshments were served in the social room adjoining the chapel.

Mrs. MARK MILLER, Registrar.

Van Dessel Detroit Recitalist.

The chapel of beautiful Marygrove College, Detroit, was the scene of the February meeting of the Eastern Michigan Chapter on the evening of Feb. 19. The featured soloist of the evening was J. Lode Van Dessel, F.A.G.O., a native of Belgium, who now is organist of St. Aloysius' Roman Catholic Church, Detroit, and a colleague of the Eastern Michigan Chapter. The chapel is equipped with a three-manual Casavant which Mr. Van Dessel handled in a highly satisfactory manner. With the exception of three Bach numbers, the program consisted of pieces by French and Flemish composers, including one by himself and one by our colleague and past dean, August Richard Maelkelberghe. Mr. Van Dessel's program was as follows: Prelude and Fugue in B minor, Bach; Chorale Preludes, Bach; "Rejoice, Beloved Christians" and "Come, Saviour of Our Race," Bach; Pastorale, Franck; "Clair de Lune," Vierne; "Chant de May," Jongen; Improvisations on Gregorian Themes, Flor Peeters; "Let All Mortal Flesh Keep Silence," Maelkelberghe; Cyclical Suite, Van Dessel.

MARK WISDOM, Secretary

Piano-Organ Program in South Bend.

The St. Joseph Valley chapter presented Mrs. Helen Bodine and Mrs. Charles A. Rolif, Jr., in an organ-piano program Feb. 17 at the First Baptist Church in South Bend, Ind. The program: Fantasie, Demarest; Pastorale, Op. 26, Guilman; "Sheep May Safely Graze," Bach-Biggs; "Seufzen, Tränen," Bach; "Minuet a l'Antico," Seeböck; Symphonic Piece, Clokey. The program was very well received and the performers played an encore—"Jesus, Joy of Man's Desiring," Bach. Mrs. Rolif is a graduate of the Sherwood Music School in Chicago and organist and choir director at the First Baptist Church in South Bend. She is a pupil of Dr. William Lester of DePaul University, Chicago. Mrs. Bodine is organist of the First Christian Church in South Bend and has held that position since 1943.—Mrs. PAUL E. McMULLEN, Registrar.

INDIANA CHAPTER—Immanuel Evangelical and Reformed Church in Indianapolis

was host to the Indiana Chapter March 4. Members enjoyed the newly-redecorated sanctuary and dining-rooms and the dinner served by the women of the church was especially good. After the dinner Dr. William Robinson of the department of religion of Butler University, Indianapolis, gave a short address on "The History and Observance of Lent." His remarks were interesting, informative and helpful. The choir of the church, assisted by singers from St. Paul's Lutheran Church, sang David Thornton's Easter cantata, "My Heart Is Glad." Robert H. Davis directed and Elsie Evans Pattison was organist. The choir is made up entirely of volunteer members who deserve commendation for their hard work.—SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

YOUNGSTOWN, OHIO, CHAPTER—A recital of service music by three young colleagues was the feature of the February meeting of the Youngstown Chapter on the 25th. The program was played on the Hillgreen-Lane two-manual organ of Westminster Presbyterian Church. Charles Dickinson, a student at the Dana School of Music of Youngstown College and organist at Richard Brown Memorial Church, played a group of three numbers: Prelude in C, Bach; "Noel," d'Aquin, and "Vom Himmel hoch," Bach. John Nelson, pupil of Dr. James W. Evans at Westminster College and organist at the Neshannock Presbyterian Church, played two Bach numbers: "Nun Freut Euch" and "In dir ist Freude." Miss Florence Jackman, graduate of the College of Wooster and organist and director of religious education at the Evergreen Presbyterian Church, played: Cantabile, Franck, and Chorale Prelude, by Richard T. Gore, under whom she majored in organ at the College of Wooster. At the social hour refreshments were served by the Evergreen choir, of which Ronald Richards is director. The buffet table was colorful with appointments in St. Patrick's Day motif.—JULIA C. SODERBERG, Secretary.

DAYTON, OHIO, CHAPTER—A meeting was held Jan. 15 at Grace Methodist Church. Wilbur Held, F.A.G.O., spoke about music of the romantic period and presented a short program from the works of Mendelssohn, Brahms, Franck, Reger and Karg-Elert. Our February meeting was held at St. Paul's Episcopal Church. Parvin Titus, F.A.G.O., conducted a very interesting "laboratory" session on the Guild examinations. Mr. Titus emphasized the importance of thorough preparation necessary to be a successful candidate.—LOUISE BLAIR, Registrar.

YORK CHAPTER—The York, Pa., Chapter met March 11 in Zion Evangelical Church, East Prospect, Pa. A program of organ music was played, along with a piano solo by Miss Mary Jean Overmiller, and several vocal numbers by Mrs. Burg Anstine, accompanied by Mrs. Edythe Wareheim. Organ solos were played by Mrs. Phyllis Lightner, Mrs. W. G. Berkheimer, Mrs. Edythe Wareheim, Miss Winifred Mundis and Mrs. Phyllis Kline. The business meeting in charge of the dean, Mrs. Edythe Wareheim, was held at the home of Mrs. Phyllis Kline, who served refreshments to approximately twenty-five members.—Mrs. W. J. FISHER, Secretary.

PENNSYLVANIA CHAPTER—The junior choir problem was discussed at a meeting of the Pennsylvania Chapter in the Heidelberg Evangelical and Reformed Church, Philadelphia, Jan. 19. Following dinner the chapter heard an entertaining and informative lecture by Dr. W. Lawrence Curry in which he reviewed some of his experience with his large and successful junior choir at the First Methodist Church, Germantown, Philadelphia. Mrs. Curry, an exponent of choric speech, contributed with her knowledge of this field and it became evident that a program with youngsters could be greatly enriched by the inclusion of this material. In addition to his work at the Methodist Church Dr. Curry is head of the music department at Beaver College, Jenkintown, and director of the Fortnightly Club, Philadelphia.—HARRY WILKINSON, Dean.

WASHINGTON, D. C., CHAPTER—The District of Columbia Chapter met March 3 in Adas Israel Congregation Synagogue, with Dean Brice presiding. After a brief business meeting in the social hall we went to the beautiful new worship center with its magnificent symbolic decor and heard Ronald K. Amatt, F.T.C.L., A.A.G.O., in a recital on the new forty-rank Lewis & Hitchcock organ. This is the first of what we hope will be a series on this organ.—BERNICE G. FRASER, Registrar.

MONMOUTH, N. J., CHAPTER—The chapter held its monthly meeting Feb. 11 at the First Baptist Church in Red Bank, with Mrs. Alice Swartz and her chancel choir as hosts. Prior to the meeting the choir sang "Almighty God of our Fathers," James; "Hear My Cry, O God," Scholin, and "Sing to the Lord a Joyful Song," Darst. Mrs. Swartz then played Edmundson's "Christ, Whose Glory Fills the Skies." The choir followed with "God Is the Light of

the World," Morgan; "Be Not Far from Me, O God," Zingarelli; "God of My Life," arranged by Griffith Jones; "Great and Marvelous," Turner. A discussion on hymns and how to play them in new ways followed this. Several members submitted original hymns to be entered in the hymn contest. George Dare, F.T.C.L., will go over the hymns and the one selected by the judges as the best will be sung at the festival in May.—LILYAN B. CONNELLY, Secretary.

NEW HAMPSHIRE—The New Hampshire Chapter held its monthly meeting in the vestry of the Merrimack Street Baptist Church, Manchester, Feb. 25. After a business meeting the dean acted as moderator for an excellent discussion of many phases of choir directing and service playing. There was a good turnout for this.—FRED THORPE, Secretary.

WESTERN MICHIGAN CHAPTER—March 3 was a very unusual evening for the Western Michigan Chapter, which met at the East Congregational Church, Grand Rapids, at which John Dexter is the choirmaster. Dinner was served by the choir mothers' guild, after which a business meeting was held. Plans were discussed for the junior choir festival March 30. Miss Doris James is chairman for this event.

At the conclusion of the business meeting the members and their friends were privileged to hear Purcell's opera "Dido and Aeneas." The soloists, orchestra and chorus, all of Grand Rapids, were under the direction of Will Gay Bottje. It was a delight to hear this work performed and it was well received by the audience.—DOROTHY GOOSSEN, Corresponding Secretary.

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News of the A.G.O.—Continued

Wedding Music the Subject.

The Charlotte, N. C., Chapter met at the Dilworth Methodist Church Feb. 18. Wedding music was the theme for the evening, organ and vocal selections being chosen from "List of Music for Wedding Use." This list was compiled last year by the chapter for the purpose of encouraging the use of better music and of a more religious character than is generally used. John Morton, organist of the Dilworth Methodist Church, gave a beautiful recital with the following numbers: Fugue in E flat (the Wedge), Bach; "Be Thou Near," Bach; "Carillon," Sowerby; Allegro Vivace, Symphony 1, Vienne; "Carillon-Sortie," Mulet. After a business meeting the program was resumed and the following vocal numbers were sung: "The Pledge," Jennie Prince Black, and "Wedding Benediction," Lovelace (sung by John S. Quimby, music director at Dilworth Methodist); "Entreat Me Not to Leave Thee," Gounod, and "My Heart Ever Faithful," Bach (sung by Mrs. W. Kenneth Dooley); Two selections from the Episcopal Hymnal, "Lord, Who at Cana's Wedding Feast" and the second tune of Barnby's "O Perfect Love" (sung by Mr. Dooley). Miss Patsy Cathcart joined the group to form a quartet in the concluding number, "The Lord Bless You and Keep You." The evening proved to be most interesting.—ESTHER WAINWRIGHT, Registrar.

Navy Musicians Provide Program.

Musicians from the United States Naval Training Center in San Diego, Cal., provided the program Feb. 18 for the monthly meeting of the San Diego Chapter. The performance was directed by H. Carl Haywood, a member of the chapter. J. Leonard Ralston, from the Kansas City, Mo., Chapter, played "Le Jardin Suspendu," by Alain; "Romance sans Paroles," Bonnet, and "The Squirrel," Weaver. Two compositions by Ralston were featured, a choral ensemble from the blue-jackets choir, H. Carl Haywood director, sang his "Panis Angelicus" and Mr. Haywood played Ralston's Rondo on the piano. The ensemble also sang "Listen to the Lambs" by Dett. Chaplain T. S. Severson, also a member of the San Diego Chapter, sang an original setting of Psalm 130, "De Profundis." Messrs. Haywood and Ralston at the piano and organ played Demarest's Rhapsody and then exchanged instruments to play Debussy's Reverie. Also participating on the program were Ronald Greeson, who played the chorale prelude on "Sleepers Awake" by Bach, and Jack Crim, baritone soloist with the choir. All the men are attached to the chaplain's department at the naval training center. The program was presented in the home of Mrs. Dorothea Lindstrom.

Markey Plays in Pasadena.

The Pasadena-San Gabriel Valley Chapter and Occidental College presented George Markey, young organ virtuoso from Philadelphia, in a recital at Thorne Hall, Occidental College, Feb. 11. The listeners were rewarded with a refreshing program of organ music. A reception for Mr. Markey was held by the members of Sigma Alpha Iota immediately after the performance. The program: Fifth Concerto, Handel; Arioso, Handel; Trio-Sonata in C minor (Allegro), Bach; Fantasie and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Scherzo, Second Symphony, Vienne; Dorian Prelude on "Dies Irae," Simonds; Allegretto, Lucke; Toccata, Reger.

Members of the Pasadena-San Gabriel Valley Chapter met at the Holliston Avenue Methodist Church in Pasadena for dinner Jan. 21. After a satisfying meal served by the women of the church, Dean David Craighead conducted a business meeting and introduced the pastor of the church, the Rev. Frank S. Williams, and Mr. and Mrs. Clarence Mader. The members then joined friends in the sanctuary to enjoy an evening of Mr. Mader's fine music. The program, on which Mr. Mader commented in his interesting and informative way, included: "Praeludium," Reger; Pastorale, Rheinberger; Menuet, Clewelly; "Peace Be with You," Edmundson; "Psalm Poem on a Ground Bass" ("And His Mercy Endureth Forever"), Diggle; Pavan, Milan-Mader; "Echo," Scheidt; Fugue in F major, Bach; "Shepherd's Song at the Manger," Liszt-James; "Joyeux Noel," Van Hulse; Toccata on "A Son Is Born," de Maleingreau; Andante from String Quartet, Debussy-Guilman; Finale from First Symphony, Maquaire, and, as an encore, "Chanson," Barnes. Mr. Mader played on the newly-rebuilt Kilgen organ and displayed it to full advantage.

MARY KEPLER, Librarian.

Children's Hymn Festival in Texas.

Sponsored by the Sherman-Denison (Texas) Chapter, a children's hymn festival featuring a chorus composed of choirs from the Sherman elementary schools was presented at the First Baptist Church, Sherman, March 10. Wesley Coffman, organist of the First Baptist Church and director of the Sherman High School A Cappella Choir, conducted the festival. Mrs. Charles Dan-

nel, organist-director at the First Presbyterian Church, was at the organ. Miss Mary Claude Atnip, a senior student at the high school and organ pupil of Mrs. Jack Hannah, played a group of organ numbers. The program was divided according to seasons. Four hundred twenty-five children participated in the festival, in which much interest was exhibited by the community, as evidenced by the large audience.

Mrs. M. O. BELDEN, Registrar.

Programs in San Jose, Cal.

The March meeting of the San Jose, Cal., Chapter was held Sunday afternoon, March 2, at the First Presbyterian Church, with Clifford Hansen, organist of the church, in charge. Carrying out the service music theme, Mr. Hansen presented Miss Esther Duarte, contralto, in a program of sacred solos. Richard R. Jesson, professor at San Jose State College, played as his organ program preludes on chorales and hymns by Garth Edmundson, Parry, Darke and Sowerby.

Dean John Flynn presided at the business meeting. Mrs. Inez Jefferson was appointed chairman of the committee to provide practice instruments for musicians in the military services, following a request for this service from local military personnel. William Reid is chairman of the committee to provide organ recitals Saturday and Sunday evenings for the service men at Moffett Field. Refreshments and a social hour followed the meeting.

The San Jose Chapter met Sunday afternoon, Feb. 3, at Westminster Presbyterian Church. Marion Tiedeman Fraser, organist of the church, was chairman for the day. She presented Carl Lundstrom, violinist, of Los Gatos and Mrs. Clara Huber Brass of San Jose in a sonata recital for violin and piano. Mrs. Mildred Shepherd, organist of Trinity Episcopal Church, played a program of organ music. After the program Mr. and Mrs. Fraser invited members and guests to the social hall of the church to meet the artists and to enjoy refreshments and a social hour.

ALICE B. OLTZ, Recorder.

TACOMA, WASH., CHAPTER—The Tacoma Chapter met March 10 at the First Congregational Church. The Benedictine Schola from St. Martin's College of Olympia was heard in a program of Gregorian chants. The group, under the direction of the Rev. Eugene Kellenbenz, O.S.B., presented works by Orlando di Lasso and Vittoria. Be-

tween numbers Father Kellenbenz spoke on the historical background and described the music. A business meeting was held and nominations were made for new officers, followed by a social hour.—HOWARD LARKIN, Secretary.

CENTRAL MISSOURI—The Central Missouri Chapter held its March meeting in Columbia Sunday, March 2, in the Christian Church. William C. Bedford, organist of the church and a member of the music faculty of Christian College, gave the recital. He played a very interesting and unhackneyed program of music from the sixteenth, seventeenth and eighteenth centuries by Byrd, Couperin, Bach and Pachelbel. Mr. Bedford was assisted by Ward W. Schwab of Christian College, who sang baritone solos by Purcell and Handel. In spite of the inclement weather a fairly large audience was present. After a business meeting in the church the members adjourned to take dinner at Harwell Manor.—NESTA WILLIAMS, Secretary.

OKLAHOMA CITY—The Oklahoma City Chapter met March 3 in the American Lutheran Church for its monthly program and dinner. DeWitt Kirk had charge of the program and the subject was "Trends in Tonal Designs of Organs." Mr. Kirk drew from his large record collection to illustrate his subject. Thus a visit to many organs was made by way of the ear. The organs heard were those at Girard College in Philadelphia, Harvard University Memorial Church, Symphony Hall, Boston; Grace Episcopal Church, Sandusky, Ohio, and Methuen, Mass. Mr. Kirk combines his business and hobby by always seeing the organs of interest in the cities to which his business takes him. Dorothy Young, organist of the First Baptist Church, played: Prelude and Fugue in D major, Buxtehude, and Bach's Prelude in B minor, Miss Young, a student of Mildred Andrews at the University of Oklahoma, was the winner of the Southwest regional contest and will play in the finals at the San Francisco convention. Mrs. J. S. Frank, the dean, presided at the business meeting and appointed Mildred Andrews chairman of the nominating committee. Hosts for the dinner were: Mrs. Raymond Price, Jr., Mrs. C. A. Richards, Mrs. D. W. Faw, Mrs. W. G. Fullen, Miss Lillian Wilson, Paul Haggard and Ken Wright.—Mrs. R. G. McDONALD, Registrar.

CENTRAL ARIZONA—The Central Arizona Chapter met on Feb. 25 at the Covenant Presbyterian Church in Phoenix. The meeting was open to the public and in the form of an organ program by Sheldon Foote, F.A.G.O. The featured number was Arthur Foote's Suite in D.—MARVIN ANDERSON, Secretary.



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FIRST METHODIST SCHEME

Instrument of Three Manuals and Echo Is Designed by Stanley E. Saxton and J. Stanley Lansing, A.A.G.O., the Organist.

A three-manual and echo instrument built by the Wicks Organ Company was dedicated Dec. 9 at the First Methodist Church in Schenectady, N. Y. Joining in the processional and recital were officers and members of the Eastern New York Chapter of the A.G.O. Charles Brand, blind organist, opened the dedicatory service. He played "Marche Religieuse," Guilman; Prelude in E minor, Bach, and "Communion," Purvis. The dedicatory recital began with this group of numbers played by Doris V. Francis: "Come, Saviour of the Gentiles" and "In dulci Jubilo," Bach; Prelude on "Drumclog," Noble, J. Stanley Lansing, A.A.G.O., organist and choirmaster of the church, accompanied two violinists in the Largo movement from Bach's Concerto for two violins. Sowerby's "Carillon" and Farnam's Toccata were played by Stanley E. Saxton. Elizabeth Riggs Conklin, pianist, and Mary Ades, organist, were heard in Liszt's First Concerto. The program closed with the third movement from de Maleingreau's "Symphony of the Mystic Lamb," played by Duncan Trotter Gillespie.

The instrument was designed by Mr. Saxton, who is professor of music at Skidmore College, and Mr. Lansing. The main organ is a memorial to Mrs. Sarah Filkins Kelley and the echo organ is in memory of Ellis F. Auer, both of whom were residents of Schenectady. Mr. Saxton assisted in the finishing and tone regulating.

The specifications are as follows:

GREAT ORGAN.

Double Diapason, 16 ft., 12 pipes.
Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Second Diapason (Geigen), 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Unda Maris, 8 ft., 49 notes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 notes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 notes.
Harmonic Tuba, 61 notes.
Chimes, 21 notes.

SWELL ORGAN.

Bourdon, 16 ft., 12 pipes.
English Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 85 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Gambe Celeste, 8 ft., 49 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 49 pipes.
Violina, 4 ft., 61 notes.
Chimney Flute, 4 ft., 61 notes.
Nazard, 2½ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Double Trumpet, 16 ft., 12 pipes.
French Trumpet, 8 ft., 73 pipes.
English Horn, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 61 notes.
Tremulant.
Reed Tremulant.

CHOIR ORGAN.

Double Dulciana, 16 ft., 61 notes.
Geigen Diapason, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 49 pipes.
Dulciana, 8 ft., 85 pipes.
Unda Maris, 8 ft., 49 pipes.
Octave Geigen, 4 ft., 61 notes.
Traverse Flute, 4 ft., 61 notes.
Dulcet, 4 ft., 61 notes.
Dulciana Twelfth, 2½ ft., 61 notes.
Dulciana Fifteenth, 2 ft., 61 notes.
Dulciana Seventeenth, 2 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
Harmonic Tuba, 8 ft., 61 pipes.
Tremulant.

ECHO ORGAN.

Lieblich Gedeckt, 16 ft., 85 pipes.
Echo Diapason, 8 ft., 85 pipes.
Gedeckt, 8 ft., 61 notes.
Gemshorn, 8 ft., 73 pipes.
Octavino, 4 ft., 61 notes.
Flute d'Amour, 4 ft., 61 notes.
Muted Horn, 8 ft., 73 pipes.

PEDAL ORGAN.

First Open Diapason, 16 ft., 12 pipes.
Second Open Diapason, 16 ft., 32 notes.
Violone, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 notes.
Dulciana, 16 ft., 12 pipes.
Octave, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Lieblich Gedeckt, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Double Trumpet, 16 ft., 32 notes.
Trumpet, 8 ft., 32 notes.
Trombone, 8 ft., 32 notes.

BIGGS PLAYS NEW MOLLER

ORGAN IN CHICAGO CHURCH

A capacity audience heard E. Power Biggs play the recently-installed three-manual Möller organ March 4 at Trinity Methodist Church, Beverly Hills, Chicago. Mr. Biggs' program, particularly arranged to demonstrate the resources of the twenty-six-rank instrument, was played with the artistry and brilliance for which he is noted. His numbers were as follows: Concerto 2, in B flat, Handel; Suite for a Musical Clock, Haydn; Concerto 3, in G major, Soler; Chorale Preludes, "Sleepers Wake, a Voice Is Calling," "Jesus, Joy of Man's Desiring" and "Now Thank We All Our God," Bach; Toccata and Fugue in D minor, Bach; Pavane, Byrd; Trumpet Voluntary, Purcell; Air and Gavotte, Wesley; "Litanies," Alain; Variations on a Noel, Dupré.

The organ, which was installed in the autumn, was designed by Henry Beard, Chicago representative of the builder. It is a memorial to Enoch Luther Griffith, who was a leader in the church and who had much to do with the design and building of the present edifice. Mr. Beard played the opening recital Nov. 25. The organist of the church is Mrs. Donald D. Sells and the director of music is Maxwell Wilson. The instrument is in chambers on both sides of the chancel. Its resources are as follows:

GREAT ORGAN.

Spitzflöte, 16 ft., 85 pipes.
Diapason, 8 ft., 73 pipes.
Bourdon (metal), 8 ft., 85 pipes.
Spitzflöte, 8 ft., 73 notes.
Octave, 4 ft., 85 pipes.
Bourdon, 4 ft., 73 notes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 122 pipes.
English Horn, 8 ft., 73 notes.
Chimes, 21 bells.
Tremolo.

SWELL ORGAN.

Rohrbourdon, 16 ft., 73 notes.
Geigen Diapason, 8 ft., 85 pipes.
Chimney Flute, 8 ft., 85 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 notes.
Koppelflöte, 4 ft., 73 pipes.
Flautino, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 85 pipes.
Fagotto, 8 ft., 73 notes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 notes.
Tremolo.

CHOIR ORGAN.

Principal, 8 ft., 73 notes.
Concert Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 85 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Erzähler, 4 ft., 73 notes.
Rohrnat, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 notes.
English Horn, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Metal, 16 ft., 56 pipes.
Bourdon, 16 ft., 44 pipes.
Spitzflöte, 16 ft., 32 notes.
Rohrbourdon, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Bourdon, 8 ft., 32 notes.
Spitzflöte, 8 ft., 32 notes.
Rohrflöte, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Rohrflöte, 4 ft., 32 notes.
Double Trumpet, 16 ft., 12 pipes.
Trompette, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

CYRIL BARKER OPENS MOLLER

ORGAN IN MONROE, MICH.

The First Presbyterian Church of Monroe, Mich., is quite unusual in that its congregation is still worshipping in the beautiful edifice erected 105 years ago. The church recently added a new chancel and a three-manual Möller organ of thirty-seven ranks. Sunday afternoon, Feb. 17, a packed auditorium greeted Dr. Cyril Barker, who played the dedicatory recital. Over 700 people were present, including organists from Toledo, Ann Arbor, Flint, Pontiac and Detroit. The program was as follows: Fanfare and Gothic March, Weitz; Prelude on a Theme of Corelli, Edmundson; Chorale Prelude on "Once He Came in Blessing," Bach; Toccata, Adagio and Fugue in C, Bach; Pastorale, Franck; "Will-o'-the-Wisp," Nevin; Fantasy on "Ad Nos ad Salutarem undam," Liszt; "Cerbado Putnamos," Crawford; "As Now the Sun's Declining Rays," Simonds; Toccata, "Plymouth Suite," Whitlock.

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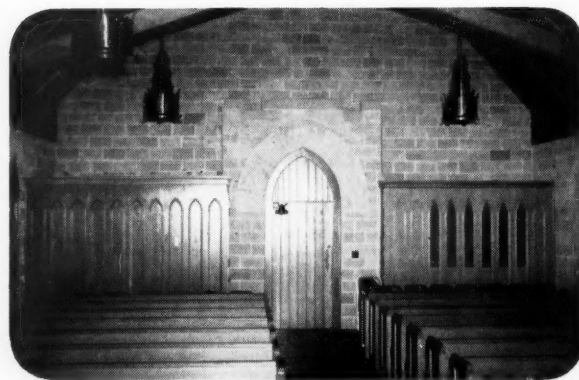
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After our dedicatory recital, given by Virgil Fox, I heard innumerable compliments by both organists and non-organ-playing musicians on the tonal qualities of the organ.

I think you should be especially commended for the great care and artistry you displayed in the final regulating of the instrument. The workmanship in the organ is a thing of beauty and shows a pride in craftsmanship which is uncommon.

Please accept my heartfelt congratulations and my sincere thanks.

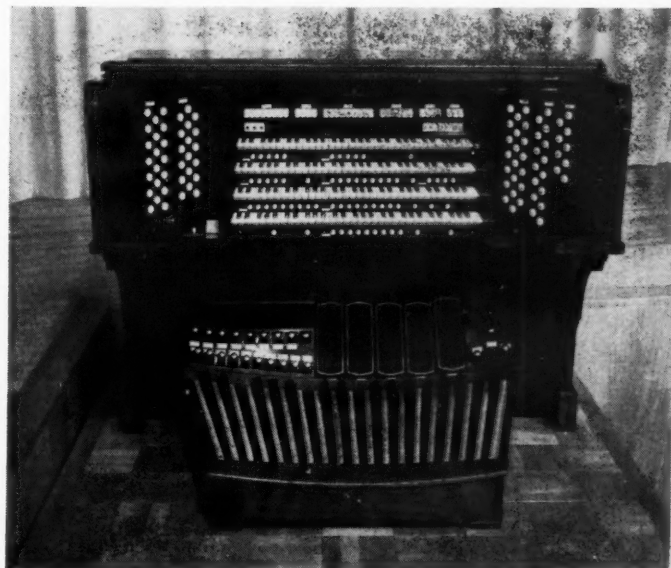
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H. AUGUSTINE SMITH

H. AUGUSTINE SMITH DIES;
WON FAME IN CHORAL WORK

Dr. H. Augustine Smith, noted choral conductor, professor of church music at Boston University and formerly minister of music at the First Congregational Church, Chicago, died March 17 at his home in Newton, Mass. Dr. Smith was 77 years old. He was a pioneer in massed choir work and in 1950 marked his fiftieth anniversary as a choir director, at which time he had traveled more than 1,000,000 miles to conduct more than 1,000,000 singers on four continents and had appeared before audiences totaling 7,000,000 in 1,800 cities.

Dr. Smith was born in Naperville, Ill. His early training was received at North Central College, the American Conservatory of Music and Oberlin, where he played cello with the Oberlin Conservatory Orchestra and the Bay View Symphony. His first major appointment came in 1901 at the First Congregational Church of

Chicago and the Chicago Theological Seminary. He organized a choir system at the First Congregational which received attention all over the country. He believed that his work here was the first large-scale massed choir work done in America.

In 1917 Dr. Smith went to Boston University, where he conducted the Boston University Choral Arts Society. In 1950 he took the society on a 3,000-mile tour, the highlight of which was a performance before the National Music Educators' convention in St. Louis. For the last ten years Dr. Smith was professor emeritus at the Boston University College of Music and Graduate School. He had edited eight hymnals.

Dr. Smith is survived by a daughter, Mrs. Beale A. Upchurch, with whom he resided, and a son, H. Augustine, Jr., of Jacksonville, Fla.

FRANCES S. EDWARDS OPENS
ORGAN IN CHARLOTTESVILLE

Frances Shaffer Edwards, organist and choir director of the First Methodist Church, Charlottesville, Va., gave the dedicatory recital March 2 on a three-manual Möller organ, described in the November, 1950, issue of THE DIAPASON. The instrument replaces one which was destroyed by fire in May, 1950. Mrs. Edwards' program was as follows: Prelude, Fugue and Chaconne, Buxtehude; Trumpet Tune, Purcell; Fugue in C minor, Vaughan Williams; Toccata in E minor, Pachelbel; "O Gott, du frommer Gott," Brahms; Canon in B minor, Schumann; Concerto 2, Bach; Chorale in A minor, Franck; "Carillon," Sowerby; Postlude on "Wachet auf," Martin.

Mrs. Edwards holds B.A. and B.Mus. degrees from Brenau College, Gainesville, Ga., and a degree in church music from the Gregorian Institute of the University of Montreal. She returned recently from Montreal, where she studied organ privately with Dr. Eugene LaPierre. Before going to Charlottesville she was organist for more than six years at the Cathedral of Christ the King in Atlanta. In December she was heard in a recital at the Church of the Epiphany, Washington.

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Treasure" Bach13
- 9994 We Thank Thee, Lord Matthews22
- 10004 Agnus Dei (Lamb of God).... Bizet (Deis)18
- 10005 Let all mortal flesh keep
silence Diggle22
- 10015 Cast thy burden upon the
Lord, from "Elijah" Mendelssohn15
- 10021 Count your blessings O'Hara (Deis)20
- 10022 O bone Jesu (O blessed Jesus). Palestrina (Deis) .. .15
- 10029 Sing Alleluia Forth Buck20
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**HENRY C. GAERTNER, TEACHER
AND ORGANIST, DIES AT 82**

Professor Henry C. Gaertner of the faculty of Concordia Teachers' College, River Forest, Ill., died March 7 at his home in Forest Park. Mr. Gaertner, who was 82 years old, had been an active music teacher for sixty years. He was a member of the Illinois Chapter of the A.G.O. Nominally he was retired in 1943 at the age of 74 years, but he continued teaching organ and piano three days a week until last April.

H. C. Gaertner was born June 19, 1869, near Monroe, Mich., and spent the first sixteen years of his life on his father's farm. In 1885 he entered the Lutheran Normal College, then at Addison, Ill., to receive his professional training. In 1891 his teaching career was begun and for about thirty years he served in the church schools of Detroit and Buffalo. His devotion to music led him to continue his studies and he was a pupil of three eminent piano teachers—Julius V. Seyler, a graduate of the Xavier Scharwenka School; Mme. Blouwe, a pupil of Clara Schumann, and Kurt Wanieck of the American Conservatory in Chicago. His organ study was with William J. Gomph of Buffalo, Wilhelm Middelschulte, Frank Van Dusen and others. He also studied voice and counterpoint and composition with prominent teachers. Professor Gaertner held a diploma in organ and bachelor's degrees in organ, piano, composition and public school music, all from the American Conservatory, and a master's degree in public school music.

In 1920 Mr. Gaertner was appointed a professor at Concordia College and moved to Chicago. He was engaged principally as an instructor in piano, organ, chorus, music appreciation, vocal technique and public school music. In the early years of his connection with Concordia he also taught various high school subjects. Professor Gaertner's chief contribution to the college was the introduction of school music, music appreciation, child voice training, etc.

Professor Gaertner is survived by his widow, Katharine, five grown children and ten grandchildren.

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closing date is the 15th.

CHICAGO APRIL 1, 1952.

Figures That Tell a Story

High up in the northern wilderness of the Adirondack Mountains there is an organist and business man who has a hobby from which every reader of THE DIAPASON can derive benefit. Ten years in which he has contributed a yearly summary of the compositions played in American organ recitals have enabled our subscribers to learn what those who are devoted to organ recitals may hear. This man is H. J. W. MacCormack, who has spent twenty years at St. Hubert's, N. Y., a mountain resort.

Mr. MacCormack, though he received thorough training from several of the best teachers of the organ, now makes the instrument his avocation, his daily work being that of manager of Bradley's, an inn high up in the northern woods of New York State. When the sound film was invented he severed his connection with the organ as a profession. He studied with J. Stanley Farrar, Dr. T. Tertius Noble and Emil Velasco, who was chief organist of the Roxy Theater in New York. Upon leaving the organ bench Mr. MacCormack embarked upon a ten-year business career in New York City and then, in the autumn of 1939, retired with Mrs. MacCormack to the mountains they had grown to love during their vacations.

While his guests give their time to winter sports Mr. MacCormack prepares his statistics from each monthly issue of THE DIAPASON. Thus he was able to present the results of his record-keeping for the tenth consecutive year in our March issue. His figures are based on a tabulation of a total of more than 11,000 performances of individual compositions. This does not represent all of the country's recital programs, for THE DIAPASON obviously could not undertake to print them all, even if they were received, but it does publish the largest number ever listed—not only by the great concert organists, but by those who do not make claims to greatness, but who keep the lower lights burning and perform a distinct service in keeping every part of the nation organ conscious.

Aside from presenting a report on the relative popularity of the works of composers from Buxtehude to Messiaen, no doubt Mr. MacCormack's informative report is being preserved by many to serve as a catalogue and repertoire list. The published programs do not represent one class of performers, but offer a picture of what is offered to meet all tastes. It has not been our aim to publicize only the programs of those that are most worth while, but rather to inform the organ

world as to its current trends. The resulting cross-section, we believe, is of value to a larger number of people than would be the fruits of an effort to present only what a certain group prefers.

All this makes it the more interesting that Mr. MacCormack's analysis shows that three perennial favorites continue to remain in the lead—Bach's Toccata and Fugue in D minor, Cesar Franck's Chorale in A minor and the Bach Fantasia and Fugue in G minor, in the order given—and that the composers most frequently represented on the programs are Bach, Handel, Franck, Vierne and Mendelssohn, while contemporary writers for the organ who are near the top of the list are Sowerby, Dupré, Bingham, Purvis, Hindemith, Peeters, Langlais, and Messiaen and Clokey. And it will not be overlooked by our champions of American composition that 18.2 per cent of the works played were by American and Canadian composers.

Marriott Plays in New York

Frederick Marriott was heard in a recital Feb. 19 in the series under the direction of Hugh Giles at the Central Presbyterian Church, New York City. Mr. Marriott is organist and carillonneur at Rockefeller Memorial Chapel, University of Chicago. Mr. Marriott showed himself to be a player of great facility and brilliance. He plays as though he enjoyed the music and never betrays its difficulties, for his greatest interest is the music—its interpretation and presentation is his chief aim. His Bach is Bach, Franck is Franck—and not Marriott.

The program was as follows: Fantasia and Fugue in A minor, "In dulci Jubilo," "Dearest Jesus, We Are Here" and "Comest Thou, Jesus, Down from Heaven," Bach; Sonata in C major, Mozart; Chorale in B minor, Franck; Scherzetto and Symphonic Prelude on Psalm 103, Marriott; "Heartfelt Love Have I for Thee, O God," David; Toccata, Bonset.

An improvisation on themes submitted by Seth Bingham and Searle Wright concluded the evening. Interesting was the passacaglia and fugue which were developed, with a final brilliant toccata.

MARILYN MASON.

EARLY RESERVATIONS URGED
FOR THE GUILD CONVENTION

A report from E. C. Sparver, general chairman of arrangements for the biennial national convention of the A.G.O. to be held in San Francisco June 30 to July 4, indicates that plans are going forward rapidly. The program is soon to be announced. Meanwhile it is recommended that hotel reservations be made as early as possible.

Mr. Sparver says that every convenience and facility for the comfort, pleasure and information of those in attendance is being made available in San Francisco. More than ten hotels have been assigned for use of the delegates. Rates for single rooms range from \$3.50 up per day and double rooms from \$5 up. Convention headquarters will be in the Fairmont Hotel. Reservations for rooms will be handled exclusively through a central housing bureau and all applications will be registered in the order of their receipt. It is especially desirable for those requesting single rooms to apply at once. Applications should be addressed to "A.G.O. Housing Bureau, Room 200, 61 Grove Street, San Francisco 2." Deposit checks in advance should be made payable to A.G.O. Housing Bureau.

Letters have been sent to the chapter deans giving full information on essential details in connection with the convention. It is suggested that members planning to attend communicate with their deans.

Mr. Sparver writes: "San Francisco is a famed convention city, a city of charm and romance in an environment of health and beauty which challenges the imagination. This is a golden opportunity, for you will never know and truly understand our own United States until you have traversed the fertile valleys, the great rivers, the broad plains, the towering mountain ranges and met the people whose home is bounded by the Atlantic and Pacific Oceans."

New Issues for the Choir

By JAMES S. DENDY, Mus.B.

Apparently a casual comment made in this column a few months ago to the effect that "simple music need not be simple-minded" brought to the surface an underlying feeling of resentment over the plethora of uninspired material available to the choral group of limited size and skill. That there exists such a difference in musical quality between difficult and easy choral literature should be a matter of great concern to publishers, composers and directors. The noteworthy efforts of some individuals to alter this picture have been mentioned from time to time, but for the most part the surface has not been scratched. The number of small parishes with high liturgical and artistic standards is increasing remarkably and creating a need.

Mention must be made of the number of good unison settings to be found in the catalogues of the English publishers. But when it comes to two-part and three-part music there is very little to be found other than "arrangements." That a three-part unaccompanied motet in a modern idiom could be handled by many choirs for whom Purcell's "O Sing unto the Lord" will always be out of reach is a fact of which few of our better composers appear to be cognizant.

This need is the sort of utilitarian need which in the past produced some of the greatest compositions and some of the best composers. William Billings stands as one of the few shining lights in the history of musical composition in America, not because he produced contrapuntal masterpieces to vie with those of the European masters but because with an almost primitive knowledge he set about to fill a gap in the life of his day.

Charles F. Waters' Te Deum in C for congregational use (Novello) is a unison setting which should be very useful. The music is interesting without being complicated and the suggestion of congregational participation in this great canticle should meet with approval. A more complex setting of the Te Deum and a Benedictus by Herbert Howells, SATB with organ, comes from the same publisher. Mr. Howells' works for organ and chorus are becoming more and more popular in America. The style of these settings is rather typical "modern British" and a good full chorus is necessary to their effective presentation.

Everett Titcomb's Communion Service in C major for mixed voices (Gray) is music of the devotional nature which we have come to expect from this well-known liturgical composer. Musically this service is not up to Titcomb's better choral writing but it is still above average as settings go and worth consideration. A second communion service from Gray is by Francis W. Snow, in A minor. Here is another easy service by a conscientious composer. The Sanctus is especially appealing.

In Titcomb's anthem "O Love, How Deep," for mixed voices and organ (Gray), we find the qualities mentioned above in his service plus inventiveness and real musical interest. For those looking for a short communion anthem of a very devotional nature we can recommend William France's "Bread of the World," SATB a cappella (Gray). Another a cappella number, published by C. C. Birchard & Co., is Maltzoff's "Rejoice in the Lord." This song of praise is effective and pleasing. The composer has a good understanding of unaccompanied singing and it will not be difficult to make this anthem "sound."

The C. C. Birchard Company has now made available a noteworthy work which all directors who perform cantatas should know. This is Pachelbel's Magnificat in C, for solo and chorus of sopranos 1 and 2, alto, tenor and bass; four trumpets, timpani, strings, bassoon and continuo. The able editor is Henry Woodward of Carleton College, who received the cooperation of the authorities of St. Michael's College, Tenbury, England, where the original manuscript is preserved. In recent years there has been a great revival of interest in the works of Pachelbel, one of the early composers whom Bach admired enough to emulate in many points of style. The work is not of great length or difficulty.

These anthems are among the recent

Looking Back into the Past

Forty years ago the following news was recorded in the issue of April 1, 1912—

THE DIAPASON established a department of news of the American Guild of Organists, giving that organization the benefit of special attention for its activities.

The University of Toronto commissioned Casavant Freres to build a large four-manual for its convocation hall.

J. C. Deagan, manufacturer of chimes and other percussions for organs, moved into his new factory, a large five-story building on Berteau Avenue, Chicago. The structure was erected at an expenditure of \$240,000 and was surmounted by a handsome tower, in which were installed Deagan tower chimes.

Twenty-five years ago the following news was recorded in the issue of April 1, 1927—

The contract to build a large four-manual organ for the new Riverside Church in New York was awarded to Hook & Hastings. The specifications of this instrument and of the following other four-manuals then under construction were published: Hillgreen-Lane for Second Church of Christ, Scientist, Rochester, N. Y.; Estey for Scottish Rite Cathedral in Oakland, Cal.; Hall for Presbyterian Church at Bryn Mawr, Pa. and an Austin for the First Methodist Church of Omaha, Neb.

Henry B. Roney, veteran Chicago organist, who for ten years occupied the post at Grace Episcopal Church, died Feb. 26 in Los Angeles at the age of 76 years.

The magnificent Roxy Theater in New York City was opened March 11 and the Kimball organ, with its three consoles, manned by as many organists, was a great feature of the opening.

Ten years ago the following events were recorded in the issue of April 1, 1942—

An organ of 7,353 pipes was completed in the John Hays Hammond Museum at Gloucester, Mass., and a new work by Leo Sowerby for organ and viola, entitled "Poem," was heard on a national broadcast from this instrument April 5, with E. Power Biggs at the console.

Organ builders were allowed critical material to finish present contracts and to take care of maintenance and repairs, while plans for converting the industry to defense work were being formed.

Birchard publications: "O Joyous Easter Morning," Don Malin, for organ, SATB and treble choir; "O God, Our Help in Ages Past," Croft-Pitcher, SSAATTBB; "Let God Arise," Blythe Owen, SATB with optional tenor solo; "To the Blessed Trinity," Robert L. Sanders, SAB.

From Galaxy we have a setting of the 134th Psalm for chorus of mixed voices, unaccompanied, by J. Albert Sweeney. The same publisher issues Robert Elmore's "Now That the Daylight Fills the Sky," mixed voices with tenor solo, and Leroy Robertson's "All Creatures of Our God and King," a rousing arrangement of the hymn-tune "Ye Watchers and Ye Holy Ones," for chorus, piano and six brass instruments.

Six new anthems by Carl F. Mueller have been published by Carl Fischer. Dr. Mueller's work is so well known as to style that it hardly requires comment. His anthems are favorites with many directors. Here are the new titles: "The Abundant God," for chorus of mixed voices with piano or organ; "O Come, Let Us Sing," for combined junior and senior choirs with piano or organ; "Confidence in God," SATB accompanied; "Children Who Have Said Their Prayers," for two-part chorus of treble voices with piano or organ; "The New Covenant," SATB accompanied; "We Will Walk in the Name of the Lord," SATB accompanied.

STUDENTS OF THE GRADUATING CLASS at the School of Sacred Music of Union Theological Seminary in New York City conducted a chorus of ninety voices in a concert March 18 in James Memorial Chapel. Included on the program were works by A. Gabrieli, G. Gabrieli, Schütz, Handel, Hassler, Mendelssohn, Bruckner, Brahms, Lockwood and Hindemith. Some of the numbers were accompanied by a brass ensemble.

ALBUQUERQUE ORGAN
IS BUILT BY REUTER
IS LARGEST IN NEW MEXICO

Three-Manual Is Dedicated in First Baptist Church with Mrs. Josephine Ridenour Hammons Playing the Recital.

The First Baptist Church of Albuquerque, N. Mex., dedicated its three-manual Reuter organ, believed to be the largest organ in the state, on Feb. 17. Mrs. Josephine Ridenour Hammons, organist of the church, played the dedicatory recital and her program included: Trumpet Voluntary, Purcell; "Come, Saviour of the Heathen" and "Now Thank We All Our God," Bach; Scherzo, Mozart; "Divinum Mysterium," York; Toccata in D minor, Nevin; "Sunday Morning in the Mountains," Ganz; "Piece Heroique," Franck. Mrs. Hammons is a graduate of the University of New Mexico and has done graduate study at the University of Ohio, the Cincinnati Conservatory and the University of Nebraska. She has held positions at Galveston and El Paso, Tex., and Hastings, Neb. Assisting Mrs. Hammons was George Fenley, violinist and concertmaster of the Civic Symphony.

The new organ contains thirty ranks of pipes and Deagan chimes. Also playable from the console will be Schulmerich carillon bells. Following is the stoplist of the organ:

GREAT ORGAN.

- Gemshorn, 16 ft., 12 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Clarabella, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 61 notes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tromba, 8 ft., 61 pipes.
- Carilionic Bells (Preparation).
- Tremolo.

SWELL ORGAN.

- Flute Conique, 16 ft., 12 pipes.

- Violin Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 85 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 notes.
- Spitz Flöte, 4 ft., 73 notes.
- Rohrmasat, 2 2/3 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Piccolo, 2 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Flauto Dolce, 16 ft., 32 notes.
- Gemshorn, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Still Gedeckt, 8 ft., 32 notes.
- Spitz Flöte, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Gemshorn, 4 ft., 32 notes.
- Lieblich Flöte, 4 ft., 32 notes.
- Trumpet, 16 ft., 12 pipes.
- Tromba, 8 ft., 32 notes.

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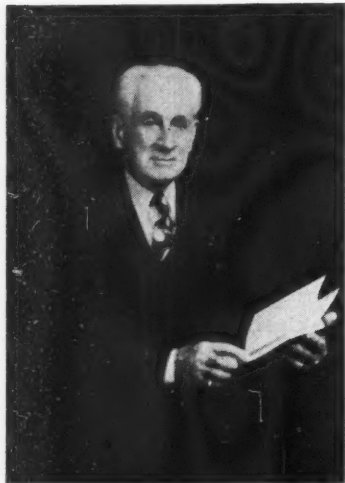
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ROBERT HUNTINGTON TERRY, A.A.G.O., completed forty years of service at St. Andrew's Memorial Episcopal Church in Yonkers, N. Y., Feb. 12. "Uncle Bob," as he is affectionately called by several generations of choir boys, has been an organist and choirmaster for more than sixty-four years and has been a member of the A.G.O. since its beginning. Mr. Terry, who was a pupil of Dudley Buck, is the composer of many anthems and services. A tribute on the church bulletin of Feb. 10 gave evidence of the respect, admiration and devotion which the rector and parishoners of Mr. Terry's church hold for him. Mr. Terry says that he will continue his work in church music "as long as health and strength will allow me."

PRINCE-JOSEPH IS LAUDED

BY CRITICS ON LATEST TOUR

Bruce Prince-Joseph, the Los Angeles concert organist and harpsichordist, whose interesting programs have attracted wide attention, has completed a trans-continental recital tour. The unusual fea-

ture of Mr. Prince-Joseph's recitals is that he divides his playing between the two instruments.

The motet choir of the Second Presbyterian Church, Kansas City, Mo., sponsored Mr. Prince-Joseph in a recital Jan. 31. A report from there states: "The church was well packed for this most interesting and unusual recital and Mr. Prince-Joseph's remarks between numbers were highly interesting.*** His first group of Bach was played in fine German style, with subtle but very meaningful interpretations. Then followed the Sonata in D major by Haydn*** played on the harpsichord. This charming chamber music was well received."

On Feb. 12 Mr. Prince-Joseph played at the Pennsylvania College for Women in Pittsburgh. Franklin T. Watkins, dean of the Western Pennsylvania Chapter of the A.G.O., had this to say of the recital: "The fine, bright tonal design of the four-manual Möller organ combined with Mr. Prince-Joseph's urbane and smiling manner to lift the recital from a too severe classicism and to achieve a generally happy mood. Mr. Prince-Joseph's playing had flare and imagination.*** His release of notes and phrases received almost more emphasis than his attacks, a device seemingly borrowed from harpsichord technique. This style of Bach playing seemed slightly mannered, but was certainly unhackneyed and kept the hearer's attention alive. A stable rhythmic sense and tempi slightly slower than those one is accustomed to hear in recitals offset the abruptness in style."

Mr. Prince-Joseph's Philadelphia recital Feb. 17 was played at the First Baptist Church. These remarks were made by a reviewer: "Beginning with three Bach numbers—'Ein feste Burg,' 'Wachet auf' and the 'St. Anne' Fugue—Mr. Prince-Joseph recreated these masterpieces with great depth, clarity and understanding. His registrations were brilliant, to say the least, but always used with the greatest intelligence. His rendition of the 'St. Anne' Fugue was a revelation, for while the artist never lost sight of the overall form, he created within this form an exacting, yet exciting, interpretation."

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JACK OSSEWAARDE DIRECTS SINGING OF GREAT WORKS

Calvary Episcopal Church, New York City, was the setting for the performance Feb. 24 of two outstanding choral works directed by Jack Ossewaarde. The first was the New York—and possibly the American—premiere of Maurice Duruflé's Requiem Mass. The second was William Walton's "Belshazzar's Feast," which Mr. Ossewaarde had presented at a Guild service two years ago. In this he had the able assistance of a piano, timpani and percussion.

When Jack Ossewaarde became its organist and choirmaster, Calvary Church had already won an enviable reputation for distinguished music during the successive ministries of Vernon de Tar and Harold Friedell. That he has fully sustained this tradition is abundantly evident.

The Requiem Mass by Duruflé (born 1903) is music of singular and haunting beauty, modern in feeling, with melodic lines largely molded on those of plainchant. None but a French composer steeped in the Gregorian liturgy could have written it. Though it does not bristle with the harsh dissonances and violent tonal shifts of "Belshazzar's Feast," it does pose dynamic and rhythmic problems which deny it to all but a very efficient choir and leader, neither of which is lacking at Calvary. However, certain numbers such as the "In Paradisum" might well be sung as service anthems by any choir. The lovely and expressive organ interludes greatly enhance the prevailing mood.

Mr. Ossewaarde's highly-trained chorus sang both works with fine tone, technical assurance and intelligence. Their volume was quite adequate in the Requiem, but the orgiastic climaxes of "Belshazzar's Feast" really need a heavier vocal mass to compete with the overwhelming crash and explosive rhythms of the instruments. In this work the singing of the baritone soloist Myron Sands was outstanding for clear enunciation and dramatic fervor.

Calvary's perfect acoustics and exceptionally fine organ contributed in no small measure to these superb renditions, but chief credit goes to the activating spirit of Jack Ossewaarde.

SETH BINGHAM.

HENRY H. WALSER, ST. LOUIS ORGANIST, TAKEN BY DEATH

Henry H. Walser, organist emeritus of St. Luke's Evangelical and Reformed Church, St. Louis, Mo., died March 6 after an illness of only one day. On March 5 he was stricken and rushed to the hospital. Mr. Walser reached the age of 58 years. He was a past dean of the Missouri Chapter, A.G.O., and had served as treasurer. He also served in the same capacity in the Evangelical Organists' Guild of St. Louis.

Mr. Walser was the son of the late Rev. Henry Walser. For thirty-four years he was affiliated with the local Federal Reserve Bank. When the present edifice of St. Luke's was dedicated he began his career as organist and choir director and worked faithfully during the pastorate of his father, later during the pastorate of his brother-in-law, the late Rev. J. Schuch, and for eleven years during the pastorate of the Rev. W. Weltge. He also served as pianist and teacher in the Bible school. After thirty-five years of faithful service he retired from these responsibilities, confining his efforts to his work at Federal Reserve.

Mr. Walser is survived by his widow, Mrs. Stella Walser; two daughters—Mrs. Janice Faulkner and Mrs. Ruth Hart—two sisters—Mrs. Minnie Decker and Mrs. Lydia Schoenberg.

Funeral services were held in St. Luke's Church March 8 and burial was in St. Luke's Evangelical cemetery in Sappington, Mo.

THE BEAVER COLLEGE summer school, Jenkintown, Pa., will sponsor its fifth European field trip this summer. The tour—one of eleven weeks and one of eight weeks—will include all the music centers of western Europe and Great Britain. The group will attend the Salzburg, Bayreuth and Edinburgh festivals. The tour will include also ten days in Paris and ten days in England, with trips to London, Oxford and Stratford-on-Avon. This travel-study program grants three college credits. The tour will be conducted by Mrs. Dorothy G. Haupt of the Beaver College faculty and organist of the Summit Presbyterian Church, Philadelphia.

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St. Catharines Centre.

Interest in the C.C.O. has never been keener in St. Catharines than at the present time, while we are busy making plans for the annual convention of the Canadian College of Organists Aug. 26, 27 and 28. We have been encouraged in our ambitious plans by the cooperation of many internationally-known recitalists and speakers who have accepted our invitations to take part. The complete schedule can be made public soon.

We have had two monthly meetings this year. At the first, Jan. 13, Eric Dowling, F.C.C.O., had his choir from St. George's Church sing evensong for us, with the clergy also taking part. Following this Mr. Dowling conducted a choir rehearsal for us, with his own choir. We requested that he rehearse two anthems, one to be familiar to his choir, which would receive a final rehearsal before singing in public, and the other to be one new to his choir. Those chosen were "O Thou, the Central Orb," by Charles Wood, and "Jesu, the Very Thought of Thee," by Vittoria. Following the rehearsal we entertained his choir with refreshments.

The next monthly meeting took place in St. Thomas' Church Feb. 17. The organist of the church, James Hopkirk, Mus.B., played a number of selections which he recommended as suitable service prelude material. The numbers were Air in G, Tartini; Intermezzo (Sonata 6), Rheinberger; Prelude on "Irish," Kitson; Prelude on "University," Grace; "Sursum Corda," Ireland; "Evening Response," Oldroyd; "Risolutio," Symons. Considerable business was transacted in connection with the convention. Every member of the centre is working on some committee. We arranged with the Simpson Avenue United Church choir of Toronto to present "Iolanthe" in St. Catharines April 28 to raise funds to cover preliminary convention expenses.

DOUGLAS CAMPBELL, Secretary.

OSHAWA CENTRE—A general meeting of the Oshawa Centre was held at Adelaide House Feb. 6. A report on the school of church music held in Whitby by the United Church of Canada was offered by Miss Mary McRae. Many interesting and informative suggestions made in the course by Dr. Osborne, David Ouchterlony, Dr. Peaker and others were passed on to the Oshawa Centre. The principal part of the meeting was devoted to singing at sight by the members of new anthems and motets selected from their choir libraries by Kelvin James, organist at St. Andrew's United Church; George Rapley, organist of Christ Church, Anglican, and Mrs. G. K. Drynan, organist at Holy Trinity Anglican Church. These three organists in turn pointed out the merits and uses of the anthems they had chosen and conducted the members in singing them.—Mrs. G. K. DRYNAN, Secretary.

HALIFAX CENTRE—Sunday afternoon, Feb. 10, a twilight recital of church music was presented by the choir and organist of St. Paul's Anglican Church in this historic church of Georgian design. Miss Natalie Littler, the church organist, opened the program with a fine rendition of the "Biblical Sonata" No. 4 by Kuhnau-Bonnet. This was followed by Psalm No. 72 in speech rhythm. It was very well done and the care given to diction gave evidence of the good training this choir receives. This was also apparent in all the anthems, which included "I Waited for the Lord," Mendelssohn; "Thou Knowest, Lord," Purcell; "The Lord Is Exalted," West; "Bless Thou the Lord," Ippolitoff-Ivanoff; "Angel Voices Ever Singing," Bortniansky, and finally the well-known "Gloria in Excelsis," supposedly by Mozart. Solo numbers by the church soloists, the Misses Hemreld Arakelian, Grace Burfitt, Kathleen Bennett and Sydney Flecknell, included such well-known numbers as "The Voice in the Wilderness," "Come, Ye Blessed," both by Scott, and "How Lovely are Thy Dwellings," Liddle. One of the highlights of the program was Bach's Toccata and Fugue in D minor, played by Miss Lit-

ler in a manner which brought out all the grandeur of the large four-manual organ in St. Paul's. The program closed with Widor's Toccata from Symphony 5, which showed up the flawless technique of this accomplished organist. A large congregation was present and the proceeds were devoted to the B.O.R.F.—BERNARD A. MUNN, Secretary.

WINNIPEG CENTRE—The Winnipeg Centre is sponsoring a series of Lenten organ recitals in aid of B.O.R.F., and to date two have been played. On March 2 Ronald W. Gibson gave a recital in Holy Trinity Church assisted by the Ladies of Holy Trinity choir. On March 9 Helen F. Young was the recitalist at King Memorial Church assisted by Lowell Wood, tenor. Organists participating in addition to these two are Herbert J. Sadler, John W. Clark and Filmer E. Hubble. In May the centre is sponsoring a recital by Dr. William McKie, organist of Westminster Abbey, and we are looking forward to it with growing anticipation. In the fall of this year we intend to hold another contest for young organists, in which three players will be selected to play at a public recital sponsored by the Winnipeg Centre. Membership in this centre is increasing rapidly and by next season we hope to be as active again as we were prior to the war.—CLAYTON E. LEE, Secretary.

HAMILTON CENTRE—Saturday evening, Feb. 16, was the date; the rumpus room of Wesley United Church was the place; and hilarity was the keynote for the Hamilton Centre valentine party. A program of games, stunts and refreshments was enjoyed, under the chairmanship of Miss Joyce McGill.—EDGAR SEALY-JONES, Secretary.

RECITAL TOUR OF 2,700 MILES

COMPLETED BY JOHN HUGHES

John Hughes, M.S., Ch.M., organist and master of the choirs of St. Aloysius' Church, Great Neck, Long Island, N.Y., has returned from a 2,700-mile concert tour into the South. Included on the itinerary were recitals at Jefferson City, Tenn., where Mr. Hughes was sponsored by Carson-Newman College, and at Memphis, where he was sponsored by the Tennessee Chapter of the American Guild of Organists. The Memphis recital was played at St. John's Episcopal Church on the new Möller organ.

Before leaving on the tour Mr. Hughes played one of his regularly scheduled recitals at his own church in Great Neck. Included on this program were the following numbers: Suite in F, Corelli; Second Sonata, Mendelssohn; "Herzlich thut mich verlangen," Brahms; Intermezzo, Callaerts; "Le Banquet Celeste," Messiaen; Allegro, from "Deuxieme Symphonie," Vierne. Additions to this program on the tour were: Prelude and Fugue in B minor, Bach, and Scherzetto, Vierne.

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Dr. Albert Schweitzer, the famous organist and Bach authority, has been awarded the Prince Carl medal by the King of Sweden, according to information received from Martin Larsson, prominent organist and a member of THE DIAPASON family of readers in Sölvesborg, Sweden. The medal is for distinguished humanitarian service and is given in recognition of Dr. Schweitzer's work as a medical missionary and a pioneer for better living conditions in Central Africa. Prince Carl, in whose memory the award is made, was a brother of Gustavus V and did much toward establishing the Red Cross in Sweden.

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Lenten Music by Giles

Dr. Hugh Giles continues to earn the gratitude of New York's music-lovers by offering choral and instrumental novelties of outstanding interest at his annual Lenten evenings of music. While there was no claim of "premieres" for the choral numbers sung in the Central Presbyterian Church March 10, they did in fact constitute first hearings for all but a few in the large audience.

"Behold! I Build an House," by Lukas Foss, is a well-constructed chorus somewhat in the Hindemithian vein, whose difficult leaps of sound and thought were nicely negotiated. Of Leo Sowerby's "Two Psalms" for contralto and organ the first, "I Will Lift Up Mine Eyes," deploys an elaborate vocal line, with a flowing organ treatment suggesting the composer's Arioso. In the second, "O Be Joyful in the Lord," the accompaniment uses a recurring carillon-like figure. Both were admirably and intelligibly sung by Lillian Knowles, whose voice has the requisite high tessitura for this music.

Vaughan Williams' moonlit "Serenade to Music" received a quietly luminous and intimate rendition by organist and singers, both equally attentive to the magic of Shakespeare's text. In "The Birth of Moses," for women's chorus, piano and flute (Mildred Wummer, soloist) Norman Lockwood has clothed the Old Testament account with lovely music which preserves the naive charm of the story.

The final Te Deum, by Flor Peeters, revealed the Belgian master at his choral best. The richly tinted music has warmth and spontaneity, and it moves with a sure sense of direction to a triumphant close. This and the other ensemble works were done by chorus and soloists with technical assurance and obvious pleasure and understanding, reflecting the expert leadership of their director.

SETH BINGHAM

THE ADULT CHOIR OF THE LaGrange, Ill., First Congregational Church sang "The Passion according to St. Matthew," by Bach, March 23. This was the third presentation of this work which G. Russell Wing, minister of music, has directed in LaGrange.

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HERBERT E. HYDE APPOINTED
TO CHURCH IN LA JOLLA, CAL.

Herbert E. Hyde, Mus.D., has been appointed minister of music of the First Presbyterian Church of La Jolla, Cal., and assumed his new position Feb. 10.

Dr. Hyde moved to La Jolla a year ago to become head of the theory department of the newly-organized school of music of Balboa University on Point Loma. His musical career began as organist of the Church of the Ascension, Chicago, when he was 15 years old. Later he became organist and choirmaster of St. Peter's Episcopal Church, Chicago, and this was followed by his appointment as organist and choirmaster of St. Luke's Church, Evanston, a position he held for many years. While a resident of Chicago Dr. Hyde was superintendent of the Civic Music Association, organist of the Chicago Symphony Orchestra, conductor of the Musical Arts Society and the glee club of the Chicago Association of Commerce and a member of the faculty of Wright Junior College. Before coming West he was professor of organ and composition at Olivet College, Olivet, Mich.

Dr. Hyde studied organ with Harrison M. Wild and Clarence Dickinson in Chicago and Peter C. Lutkin at Northwestern University. While abroad he continued his organ studies with Charles McPherson at St. Paul's Cathedral, London, and with Charles Marie Widor and Joseph Bonnet in Paris.

Dr. Hyde appeared as soloist with the San Diego Philharmonic Orchestra, Dr. Leslie Hodge conducting, in the Russ Auditorium March 18.

MAEKELBERGHE TO BE HEARD
IN DETROIT RECITAL SERIES

August Maekelberghe, organist and choirmaster of St. John's Episcopal Church, Detroit, is to be sponsored in a series of three recitals this month at the Detroit Institute of Arts. The first program will be played April 8 and will include the following numbers: Sonata 1, Mendelssohn; Pastorale in E major, Franck; Scherzo from Symphony 2, Verne; Prelude and Fugue on "B-A-C-H," Liszt; Symphony 5, Widor.

The second recital is scheduled for Good Friday. It will be devoted to the works of Bach. The last program, on April 18, has been announced as follows: Introduction and Allegro from Concerto 1, Handel; Chaconne, Pachelbel; Roulade, Bingham; "Elegy," Van Dessel; Toccata in D major, Van Hulse; Sonata 1, Hindemith; Pastorale, Milhaud; "Faig-nion," Donovan; "Let All Mortal Flesh Keep Silence" and Fantasia, Maekelberghe. The recitals will begin at 8 p.m.

CONCERTO IS AMONG RECENT
COMPOSITIONS BY PEETERS

A new Concerto for piano and organ has just been completed by Flor Peeters, the famous Belgian organist and composer whose compositions have become very popular in America. The work is for two solo performers rather than for organ with orchestra. Mr. Peeters' newest composition for organ solo is Three Preludes and Fugues, Op. 72. This set is published by Schott Söhne in Mainz, Germany. At the present time Mr. Peeters is devoting his efforts to the completion of an organ method. It is to be published in English, German, Flemish and French.

Admirers of Mr. Peeters' playing will be interested to know that the Phoenix Records Company of New York has just issued an LP recording made by him on the baroque organ at the St. Janskerk in Gouda, Holland. The works played are by old masters of The Netherlands.

Other activities of Mr. Peeters include the judging of an international organ contest in September, which will be held in Munich. It is to be sponsored by the broadcasting companies of Western Germany.

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In an Effort to Produce an Organ Inexpensively and at the same time provide a large number of "stops", the electric organ builder is faced with the temptation of using a system of what might be called "tone control stops" (because they operate in the same manner as ordinary radio "tone controls"). These "stops" (bearing highly euphemistic names) may be used to literally decorate the console. As no additional sources of tone are required, their expense is scarcely more than that of the tablets themselves. Their operation presupposes that a bright tone (rich in octaves) is initially generated, and that other tone qualities are obtained by *filtering out* some of the overtones. In order to make this system economical, a single filter is used for the entire manual of keys. However, a single filter can alter tone color only at the expense of upsetting the manual's tone regulation. Thus, if an attempt is made to produce a "flute" effect by means of a filter having sufficient action to purify the low manual keys, it will be found that the high manual keys are almost inaudible. Similarly, if an attempt is made to produce a "keen string" effect with a filter which emphasizes the high overtones, it will be found that the low manual keys are much too soft by comparison to the high ones. Thus, such "tone control stops" are poorly suited for playing contrapuntal music because the bass and tenor parts are thrown out of balance with respect to the alto and soprano parts. They seriously impair the organ's tone regulation.

It is not Difficult to Test an Organ for Suitable Tone Regulation. Draw each stop (or octave quality control) individually, and then play arpeggios up and down the keyboard without moving the swell pedal. If the stop is a genuine voice and not merely a "tone control stop", the loudness will be constant and even over the entire manual

range. If each stop of the organ passes this test, it may be assumed that the tone regulation is good for any combination of them.

All the Registration Controls for Both Manuals of the Concert Model Hammond Organ pass the above test with a grade of 100%. In this organ, which is entirely electric, all registration changes are achieved legitimately by separately varying the tone quality of each key on the manual to exactly the same extent. This is possible through a highly successful and patented registration system whereby a perfect balance in loudness is maintained over the entire manual range of all registrations. Not only are both manuals of this remarkable instrument free from deceptive "tone control stops", but they are also free from the tonal hiatus produced by "unification" devices. There are no octave couplers, duplicity, extensions, augmentations, transferences—nothing of a nature to make the organ seem what it is not tonally.

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Programs of Organ Recitals of the Month

[Space for the large number of recital programs received by THE DIAPASON is limited and those who submit programs are requested to bear this in mind. The program pages must be closed on the 15th of the month in order to give time for the vast amount of linotype composition required to offer this comprehensive feature to our readers.]

Marilyn Mason, Ann Arbor, Mich.—Miss Mason gave a recital Feb. 3 at the Washington Cathedral, Washington, D. C. Her program included the following numbers: Chorale Prelude, "Glorious Things of Thee Are Spoken," Reger; Pastoral, Roger-Ducasse; Ricercare, Searle Wright; Passacaglia, Bingham; "Closing Piece," Ben Weber; Suite for organ, Edmund Haines. The numbers by Wright and Weber were first performances. They and the Haines number are dedicated to Miss Mason.

Stanley E. Saxton, Saratoga Springs, N. Y.—Mr. Saxton gave a recital Feb. 24 at the First Methodist Church of Schenectady, N. Y. His program was as follows: Prelude and Fugue in C minor, Bach; Concerto in F, Handel; "O for a Closer Walk with God," Verrees; "Suite Bretonne," Dupré; "Harmonies du Soir," Karg-Elert; "Dance of the Sugar Plum Fairy," Tchaikowsky; "The Squirrel," Weaver; "Christ's Entry into Jerusalem," Saxton.

Harry H. Huber, Salina, Kan.—The dedicatory recital on a two-manual instrument rebuilt by the Smith Organ Company at the First Methodist Church, Lyons, Kan., was played March 9 by Mr. Huber. The program: "Psalm 19," Marcello; Aria from Concerto 10, Handel; "Jesus, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; Chorale and "Prayer" from "Suite Gothique," Boellmann; Andantino in G minor, Franck; "Now Thank We All," Karg-Elert; Prelude on "What a Friend We Have in Jesus," Biggs; Prelude on "O Love that Wilt Not Let Me Go," Thompson; "Marche Champetre," Boex; "A Song to the Stars," Kinder; "Chanson," Huber; "Paeon" in D major, Dickson.

Donald Willing, San Antonio, Tex.—The Abilene, Tex., Chapter of the A.G.O. sponsored Mr. Willing in a recital March 2 at the Central Presbyterian Church. His program was as follows: Prelude, Fugue and Chaconne, Buxtehude; "What God Does Is Done Well," Kellner; Chorale Preludes, "All Hail This Day," "To God on High Be Thanks and Praise" and "Come, Holy Ghost," Bach; "Fugue a la Gigue," Bach; Aria, Loeillet; "The Cuckoo and the Nightingale," Handel; Andante from Concerto in B flat, Felton; Five Chorale Preludes, Pepping; Theme and Variations, Kennan; Fugue in G minor, Dupré.

Healey Willan, Mus.D., F.R.C.O., Toronto, Ont.—For a recital March 10 at the University of Toronto Dr. Willan chose the following works by Bach: Prelude and Fugue in E minor; Chorale Prelude, "O Sacred Head"; Fugue in B minor; Three Preludes from the "Clavierübung," Part 3; "Come, Gentle Death" and "O Man, Bewail Thy Sinful State"; Prelude and Fugue in C minor.

John Forshaw, La Jolla, Cal.—Mr. Forshaw gave a recital Jan. 27 at St. Paul's Episcopal Church, Oakland, Cal. He chose for his program the following numbers: "Nun komm, der Heiden Heiland" (three settings), Bach; Fugue in D major, Bach; Trio and "Recit de Nazard" from "Suite Française," Langlais; "Eli, Eli, Lamma Sabachthani," Tournemire; Allegro from Sonata 6, Bach; "Les Bergers," Messiaen; "Fete," Langlais.

Earl B. Collins, East Orange, N. J.—As part of a musical service March 9 at the Munn Avenue Church Mr. Collins played the following: "We All Believe in One True God" and Sinfonia in F, Bach; "The Fifers," d'Andrieu; "Meditation a Sainte Clotilde," James; Five Short Pieces, Karg-Elert; "Angelus," Massenet; Two Hymn Preludes, Purvis; "Carillon-Sortie," Mulet.

Edward Eigenschien, A.A.G.O., Chicago.—Mr. Eigenschien gave a recital March 19 at Grace Episcopal Church. His program was as follows: Toccata, Frescobaldi; Andante, Haydn; Three Concerto Movements, Felton; "Piece Heroique," Franck; Prelude and Fugue in G minor, Dupré; "A Nordic Reverie," Hokanson; Scherzo, Vierne; "Song of the Basket Weaver," Russell; Toccata, Mulet.

Edwin Arthur Kraft, F.A.G.O., Cleveland.—For his recital at Trinity Cathedral March 2 Mr. Kraft chose the following: "Psalm 20," Marcello; Chorale with Variations, "Meinen Jesum lass ich nicht," Walther; Prelude, Corelli; Fantasia on "When Morning Gilds the Skies," Kingsbury; Scherzo, Hollins; "Cherubs at Play," McCollin; Prelude from Sonata 7, Rheinberger; Melodie, Tchaikowsky; Con-

cert Prelude and Fugue, Faulkes; First Minuet from "Suite l'Arlesienne," Bizet; "Still Waters," Weaver; "Electa ut Sol," Dallier.

Harold J. Sweitzer, Rochester, Minn.—A series of Wednesday noon recitals was played by Mr. Sweitzer at the First Methodist Church in March. His program March 26 was as follows: "Cathedral" Prelude and Fugue and Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; Air, Thiman; Two Elevations, Benoit; "Softly and Tenderly," Thompson; Aria, Peeters; Chorale, Jongen.

For his recital March 19 Mr. Sweitzer chose the following: Chaconne in G minor, Couperin; "O Sacred Head Once Wounded," Kuhnau; "Break Thou the Bread of Life," Miles; "O God, Our Help in Ages Past," Matthews; Prelude on "Rhosymedre," Vaughan Williams; "Abide with Us," Weinberger; "Psalm 18," Marcello.

John McDonald Lyon, Seattle, Wash.—The Christian Women's Fellowship sponsored Mr. Lyon in a recital March 4 at the Heppner, Ore., Church of Christ. His program: Preludio from Sonata in C minor, Guilman; Andante from "Grande Piece Symphonique," Franck; "Komm, süßer Tod," Bach; "Gesu Bambino" and "Cristo Trionfante," Yon; "Sunrise," Karg-Elert; Pastoral, Ravel; "Dreams," McAmis; "Mountain Sketches," Clokey.

G. Russell Wing, M.S.M., La Grange, Ill.—In a recital at the LaGrange High School Feb. 13, in connection with Robert Vogeler's appearance as speaker, Mr. Wing played: "Piece Heroique," Franck; "Carillon," DeLamarter; "Nun danket," Karg-Elert; Cantilena, McKinley; Fountain Reverie, Fletcher; Toccata, "Deo Gratias," R. K. Biggs.

Rollo F. Maitland, Mus.D., F.A.G.O., Philadelphia, Pa.—Dr. Maitland presented the following program under the honorary auspices of the Pennsylvania Chapter, American Guild of Organists, at the First Presbyterian Church, Philadelphia, Feb. 13: Prelude and Fugue in B minor, Bach; Pastoral, de Maleingreau; Allegro Vivace from First Symphony, Vierne; Symphonic Fantasia and Fugue on "Ad Nos ad Salutarem undam," Liszt; Improvisation of a symphony in four movements on themes submitted by Earl McDonald, Alexander McCurdy, Robert Elmore and Harry Alexander Matthews.

Myron McTavish, Ottawa, Ont.—For a recital Feb. 2 at the Stewart United Church Mr. McTavish chose the following numbers: "Our Father, Who Art in Heaven," Bach; Prelude in A minor, Krebs; "My Inmost Heart Doth Yearn," Bach; Symphonic Poem on the Tune "Ellers," C. W. Pearce; Fugue, Canzona and Epilogue, Karg-Elert; "Wunderbarer König," Karg-Elert. Mr. McTavish was assisted by the Stewart United Church choir, a violinist and a brass quartet.

Henry Sanderson, A.A.G.O., Dallas, Tex.—The Fort Worth Chapter of the American Guild of Organists sponsored Mr. Sanderson in a recital Feb. 18 at Truett Memorial Auditorium. The program was as follows: Allegro Moderato from Concerto No. 4, in F major, Handel; Chorale Preludes, "Wachet auf" and "Nun komm, der Heiden Heiland," Bach; Prelude in C minor, Bach; Prelude on "Liebster Jesu," Zechel; "Meditation a Ste. Clotilde," James; "Sheep May Safely Graze," Bach-Biggs; "Crucifixion," Dupré; Toccata on "O Filii et Filiae," Farnam.

L. Milton Gill, Princeton, N. J.—Mr. Gill gave a recital at Culver Military Academy, Culver, Ind., Feb. 3. The program: Prelude and Fugue in E minor, Bach; "Es ist das Heil uns kommen her," Anonymous; "Aus tiefer Noth schrei ich zu dir," Pachelbel; "Erhalt uns, Herr, bei deinem Wort," "Ach Gott und Herr" and "Aus meines Herzens Grunde," Walther; "Nun komm, der Heiden Heiland," "Herr Christ, der Ein'ge Gottes Sohn" and "O Mensch, bewein' dein' Sünde Gross," Bach; Fugue in G major, Bach.

Homer Whitford, Cambridge, Mass.—Mr. Whitford played the following program Feb. 26 at Eliot Memorial Chapel, McLean Hospital, Waverley, Mass.: "Anna Magdalena's March," Bach; Andante from "Cello Concerto, Cervoletto; Minuet from Symphony in G minor, Mozart; "The Rejoicing," Handel; "Suite Gothique," Boellmann; Two Viennese Melodies, arranged by Kreisler; "Romance," Rubinstein; Selections from "Aida," arranged by Whitford.

Ronald K. Arnatt, F.T.C.L., A.A.G.O., Washington, D. C.—The Washington Chapter of the A.G.O. sponsored Mr. Arnatt in a recital of early music March 3 at the Adas Israel Congregation Synagogue. The program was as follows: "Organ Triplex, Mode VII," Perotin le Grand; Composition on a Plainsong, "Veni Creator Spiritus," Dunstable; Canzona, Gabrieli; "Magnificat

Primi Toni," de Cabezon; Canzona, Hassler; Chorale Preludes, "In Thee, Lord, Have I Put My Trust" and "How Brightly Shines the Morning Star," Johann Christoph Bach; Pastoral, Bach; "Grand Jeu," du Mage.

Ralph Kinder, Philadelphia.—For a recital Jan. 27 at Trinity Memorial Church Mr. Kinder chose the following numbers: Concert Overture in E flat, Faulkes; Canzonetta, Vodorinski; Toccata and Fugue in D minor, Bach; Allegretto, Wolstenholme; "In Moonlight," and "Scherzo Symphonique," Kinder.

Sigmund Kvamme, Washington, Pa.—Mr. Kvamme gave a recital March 23 at the First Methodist Church, Canonsburg, Pa. His program was as follows: Fantasia and Fugue in G minor and Sonata 1, in E flat, Bach; Scherzo from Symphony 2, Vierne; Sonata 6, Mendelssohn; Variations on a Folk Tune, Nystedt; Sonata on the Ninety-fourth Psalm, Reubke.

Raymond Herbek, Petersburg, Va.—The First Baptist Church of Florence, S.C., sponsored Mr. Herbek in a recital there Feb. 24. His program was as follows: Chaconne, Couperin; "When in the Hour of Utmost Need," Bach; Prelude on "In the Cross of Christ I Glory," Bingham; Arabesque, Scherzetto and Postlude, Vierne; Five "Bible Poems," Weinberger; "Communion," Purvis; "Carillon-Litany," Mulet.

Gerald Bales, Toronto, Ont.—Mr. Bales was heard in a recital Feb. 25 at the University of Toronto. His program was as follows: Prelude and Fugue in A minor and Trio-Sonata in E flat, Bach; "Piece Heroique," Franck; "Harmonies du Soir," Karg-Elert; "Carillon" and Berceuse, Vierne; "The Modal Trumpet," Karam; Sonatine, Eugene Hill.

Martin Larsson, Sölvesborg, Sweden.—Mr. Larsson gave a recital Jan. 19 at the Church of St. Nicolai for the benefit of the missionary work of Dr. Albert Schweitzer. His program was as follows: Prelude and Fugue in C major and "Der Tag, der ist so freudenreich," Bach; "Toccata Gregoriana," Diggle; "Es ist ein Ros entsprungen," Brahms. Mr. Larsson was assisted by Dr. S. Gröndal Forsell, vocal soloist, and Alice Goldschmidt, violinist.

T. Curtis Mayo, Houston, Tex.—Mr. Mayo gave the dedicatory recital on a Wurlitzer electronic organ Feb. 24 at the Mount Vernon Methodist Church. His program: Trumpet Tune and Air, Purcell; "Le Tambourine," Rameau; "Ave Maria," Bach-Gounod; Toccata in D minor, Bach; Toccata, Farnam; Pastoral, Franck; "Ronde Française," Boellmann; "Swing Low, Sweet Chariot," Diton; "Now Thank We All," Karg-Elert.

J. Herbert Springer, Hanover, Pa.—At his recital at St. Matthew's Lutheran Church April 6 Mr. Springer will play the following: Toccata in F major, Pachelbel; Chorale Preludes, "O God, Thou Faithful God" and "Now Rest Beneath Night's Shadow," Peeters; "Benedictus," Pastoral, Introduction and Passacaglia in F minor, Reger; "St. Lawrence River Sketches," Russell; Chorale in A minor, Franck.

Boies Whitcomb, Honolulu, Hawaii.—At his recital March 4 in the Central Union Church Mr. Whitcomb was assisted by Warren van Bronkhorst, violinist, and a group of woman singers. The numbers on the program were: Prelude and Fugue in A minor, Bach; Three Preludes on Welsh Hymn-tunes, Vaughan Williams; Fugue, Canzona and "Epilogue" for organ, violin and women's voices, Karg-Elert; "Poeme" for violin and organ, Chausson.

Mildred L. Hendrix, Durham, N.C.—At her recital March 2 in the Duke University Chapel Mrs. Hendrix played: Fanfare, Lemmens; Meditation, Vierne; Sketch in F minor, Schumann; First Movement, Sonata 1, Hindemith; "Carillon," Sowerby; Toccata, Farnam; "The Nativity," Langlais; Antiphon 3 and Fugue in G minor, Dupré.

Rene Dosogne, A.A.G.O., Chicago.—Mr. Dosogne was sponsored in a recital Feb. 21 by the De Paul University School of Music. He played: "Salve Regina," Cornet; Prelude, Clerambault; Toccata, Adagio and Fugue, Bach; Chorale in E major, Franck.

Barbara Hughes, Lexington, Ky.—Miss Hughes, a candidate for the master of music degree at the University of Kentucky, gave a recital Feb. 20 at Christ Episcopal Church. She is a pupil of Arnold Blackburn. Her program was as follows: Concerto in D minor, W. F. Bach; "Neuf Preludes," Numbers 1, 3, 4, 7 and 9, Milhaud; Prelude in E flat, "Kyrie, God the Father," "These Are the Holy Ten Commandments" and Fugue in E flat, Bach.

Robert W. Rosenkrans, A.A.G.O., Scranton, Pa.—Mr. Rosenkrans, organist of St. John's Lutheran Church, presented the first in the annual series of Lenten recitals sponsored by the Northeastern Pennsylvania Chapter of the American Guild of Organists at Westminster Presbyterian Church

Feb. 29. His program was as follows: "Herr Christ, der ein'ge Gottes Sohn," Bach; "Der Tag, der ist so freudenreich," Bach; Credo, Bach; Canon in B minor, Schumann; "L'Organo Primitivo," Yon; "Litanies," Alain; Meditation, Sowerby; "Unto the Hills," Bingham.

Paul R. Jenkins, Ann Arbor, Mich.—Mr. Jenkins gave a recital March 9 at Culver Military Academy, Culver, Ind. His program was as follows: Prelude and Fugue in E major, Lübeck; "I Call to Thee, Lord Jesus Christ" and Passacaglia, Bach; "Deck Thyself, My Soul," Brahms; Allegro from Sonata on the Ninety-fourth Psalm, Reubke.

Klaus Speer, Harrogate, Tenn.—Mr. Speer and the A Cappella Choir of Lincoln Memorial University presented a program March 6 at Virginia Intermont College. Mr. Speer's numbers were as follows: Prelude in G minor, Tunder; "Maria Zart," Schlick; Canzona, Frescobaldi; Four Organ Chorales on "O Sacred Head," Pepping; "Paignon," Donovan; Trio-Sonata in E flat, Five Chorale Preludes and Prelude and Fugue in B minor, Bach.

Thomas H. Webber, Jr., A.A.G.O., Memphis, Tenn.—Mr. Webber played the dedicatory recital on a three-manual Reuter organ Feb. 17 at the Evergreen Presbyterian Church. The instrument was described in the March, 1951, issue of THE DIAPASON. His program was as follows: Fantasia and Fugue in G minor, Bach; Allegretto, Clerambault; Fanfare, Shelley; Spiritual, Purvis; Theme and Variations, Thiele; Prelude on "All through the Night," Edmundson; Scherzo, Alain; "Twilight at Fiesole," Bingham; Toccata, Mulet.

Harold Heeremans, New York City.—A recital was played by Mr. Heeremans March 9 at the First Unitarian Congregational Church, Brooklyn Heights. His program was as follows: Prelude on "St. Anne," Noble; Chorale Preludes, "O Hail This Brightest Day of Days" and "The Old Year Now Hath Passed Away," Bach; Fugue in E flat, Bach; "Beside Still Waters," Bingham; Berceuse, Vierne; Chorale in A minor, Franck.

Mildred K. Shields, Urbana, Ill.—Miss Shields, who is a pupil of Russell Hancock Miles at the University of Illinois, was heard in a graduate recital March 9. Her program was as follows: Prelude, Fugue and Chaconne, Buxtehude; Toccata, Adagio and Fugue in C, Bach; Sonata 1, Hindemith; Sonata on the Ninety-fourth Psalm, Reubke.

Richard Montague, Oakland, Cal.—A recital by Mr. Montague March 6 at Stanford University included the following numbers: "Cathedral" Prelude and Fugue, Fantasia on "In dulci Jubilo" and Adagio from Trio-Sonata 1, Bach; Fugue in C, Buxtehude; Two Settings of "O Sacred Head Now Wounded," Bach-Buxtehude; Toccata and Fugue in F, Buxtehude.

Margaret MacGregor, Montgomery, Ala.—The opening recital on a two-manual Casavant organ at St. Timothy's Episcopal Church, Wilson, N. C., was played Feb. 17 by Mrs. MacGregor. Her program was as follows: Allegro, First Symphony, Maquaire; Prelude, Corelli; Toccata and Fugue in D minor, Bach; Aria, Peeters; "The Fountain," DeLamarter; "Skyland," Vardell; "The Bells of St. Anne de Beaupre," Russell; "Ave Maria," Schubert; Finale from Symphony 1, Vierne.

Eugene R. Rall, Chicago.—For a recital Feb. 17 at the Chatham Fields Lutheran Church Mr. Rall chose the following numbers: "Jesus Christ, Our Saviour," Scheidt; Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck. Mr. Rall was assisted by Juanita Verner, soprano, and two instrumentalists.

John W. Moseley, M.S.M., Pueblo, Colo.—Mr. Moseley gave a recital Feb. 10 at St. John's Cathedral, Denver. His program was as follows: Prelude in B minor, Bach; "Benedictus," Couperin; Chorale in E major, Franck; "The Nativity," Langlais; "Divertissement," Vierne; "The Suspended Gardens" and "Litanies," Alain.

F. Carroll McKinstry, Great Neck, N. Y.—For his recital March 2 at the Community Church Mr. McKinstry chose the following: Prelude and Fugue in F minor and Concerto 10, Handel; "Noel sur les Flutes," d'Aquin; Gavotte, Martini; Prelude and Fugue in C major, Krebs; Symphony 7, Widor.

James S. Constantine, A.A.G.O., Charlottesville, Va.—For a recital Feb. 24 at St. Paul's Memorial Church Mr. Constantine chose the following numbers: Sonata 1, Hindemith; Eleven Chorale Preludes, Brahms; Chaconne for violin, transcribed by Middelschulte, Bach.

Alan Ross, Culver, Ind.—At his vesper recital March 2 at Culver Military Academy Mr. Ross played Satie's "Messe des Pauvres" and Hindemith's First Sonata. He was assisted by a cadet choral group.

N. LINDSAY NORDEN



THE THIRTIETH ANNIVERSARY of N. Lindsay Norden as organist and choir-master of Rodeph Shalom, Philadelphia, was observed Saturday, Feb. 23, at the regular service of the synagogue. The music, consisting entirely of compositions by Mr. Norden, was sung by the choir, assisted by Alexander Zenker, violinist; John Gray, cellist, and Jill Bailiff, harpist, from the Philadelphia Orchestra. The order of service included the following: Aria Religioso on the First Prelude of Bach, and an Aria for Solo 'Cello with Orchestra, arranged for instrumental ensemble with organ, and the following interesting choral works: "How Lovely Is Thy Dwelling-Place," "Lord, Let Me Know Mine End," "O Lord, Whither Shall I Go from Thy Spirit?" and the worship responses. An attentive audience bore testimony to the worth of the music presented. Glowing tributes to the importance and success of his work were expressed in addresses by Rabbi David H. Weiss and David E. Berowitz, chairman of the music committee. There was a reception for Mr. Norden at the close of the service.

Congregation Rodeph Shalom is of the Reformed faith and the largest synagogue in Philadelphia, celebrating the 150th anniversary of its founding in November, 1950. Mr. Norden's published compositions are numerous, and in addition he has made available in English

editions a considerable amount of music from the Russian Orthodox Church, on which he is an authority.

SUMMER CONFERENCE FOR CHURCH MUSICIANS IN SOUTH

The school of church music designed primarily for organists and choirmasters of the Episcopal Church in the South, which was a great success last year, will hold its second session at DuBose Conference Center, Monteagle, Tenn., July 15 to 24. It is sponsored by the Sewanee (Fourth) Province of the Episcopal Church, with the Rt. Rev. T. N. Barth, D.D., bishop coadjutor of Tennessee, in charge. The conference is a non-profit organization. Daily courses will include such subjects as "The Christian Year," "The Hymnal 1940," "Anglican and Plainsong Chants," "Voice Culture" and "Tone Production." Practical training will be received through choir rehearsals, the choir being made up of conference members. Afternoons will be free for recreation and private consultation with faculty members. The faculty will include outstanding men such as the Rev. Massey H. Shepherd, Jr., Ph.D., Cambridge, Mass.; Ray Francis Brown, New York; William C. Teague, Shreveport, La.; Robert L. VanDoren, Columbia, S.C., and Frank Slater, Jackson, Miss. Adolph Steuterman, Calvary Church, Memphis, Tenn., is serving again as chairman of arrangements, Thomas Alexander, St. Paul's Chattanooga, Tenn., as registrar and bursar and M. B. McGrew, Church of the Good Shepherd, Memphis, as secretary.

OTTO MEYER, a pupil of Fritz Heitmann and director of church music in Ansbach, Germany, played a recital Feb. 24 at the Missouri Methodist Church, Columbia, Mo., under the sponsorship of Stephens College. His program consisted of Bach's "Large Catechism" chorale preludes and the Prelude and Fugue in E flat. A review by Heinz Arnold, Mus.D., F.A.G.O., which appeared in the *Columbia Missourian*, referred to Mr. Meyer as "a master of style, possessor of a fine manual and pedal technique and an inspired performer of great music."

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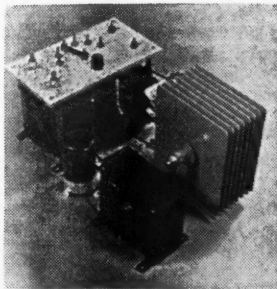
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The seventh annual church music institute at the Central Presbyterian Church in Atlanta, Ga., was marked Sunday afternoon, Feb. 3, by a choral worship service at which 450 children and adults from more than forty-five churches and schools sang under the direction of Ruth and Leslie Jacobs. An overflow congregation attended the service. Mr. and Mrs. Jacobs were present at the invitation of the Choral Directors' Association of Greater Atlanta to direct the sessions of the four-day institute. The program included daily classes in children's and adult choir methods and rehearsals for both children and adult choirs. On Saturday the Jacobs were honored by school music educators at a luncheon of the In-and-Around Atlanta Music Educators' Association. On Monday they addressed the luncheon meeting of the Atlanta Christian Council. Every night of the institute round-table discussions were conducted around the dinner table at the Central Church. About forty

directors and organists attended the classes and dinner meetings. The organist for the institute was Dr. Richard Felder. Plans for the sessions were drawn up by the Choral Directors' Association under the leadership of Mrs. Miriam Berry, president, and the Rev. Hubert Vance Taylor, chairman of the institute committee.

Ruth Jacobs is founder and director of the Choristers' Guild, National Association of Children's Choirs, and of the children's choir workshop at Green Lake, Wis. Mr. Jacobs recently moved to Memphis from Los Angeles, where he was head of the department of church music for the Los Angeles Federation of Churches.

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Letters from Our Readers

Following Up a Forum.

Colorado Springs, Colo., Feb. 4, 1952.—Dear Mr. Gruenstein:

Your article in the February DIAPASON on the A.G.O. conclave for the most part made interesting enough reading to make those not in attendance wish they had been! However, I wonder if you would be willing to make a correction or two?

1. Dr. Joseph Sittler, Jr., is professor of theology at the Chicago Lutheran Theological Seminary—not the University of Chicago.

2. From both personal recall and that of several others on the panel and in attendance at the forum I do not believe Dr. Sittler actually by-passed the subject in question. His remarks, somewhat abstract in the beginning, truly got down to cases in a brilliantly incisive manner before he concluded. Because I feel it important that this man be not misquoted or misinterpreted, I give you his remarks, as mailed to me, shortly after my return to Colorado. They make significant reading:

"The church suffers because what she has to say is largely irrelevant to the modern man. Her message is irrelevant not because men hear it and reject it, but because in the large they do not understand it. The modern man is not turning away from the church because he understands and rejects; he is turning away because he hears noises that make no sense.

"In the field of literature it has for a decade been understood that the problem of the Christian faith is a problem of communication. In that field there are responsible artists who have taken seriously the thorough permeation of the modern mind by the character of modern existence. Such artists have led in the bold refashioning of the essential message of the Gospel to the fragmented, lonely, frightened and anxious mind of the contemporary man.

"All who have responsibility for the proclamation of religious reality must be shocked into appreciation of the fact that new man must be addressed in new ways.

"Here it seems to me is the heart of our problem. No acoustical finesse can iron out problems which reside in insensitivity or stupidity. The anachronistic preacher will not make sense any place. Unless the organists of our day bring to their task the difficult virtues of responsibility and discipline, and reject the false goddess of virtuosity and turn their eyes toward true values—all the acoustical knowledge both theoretical and applied cannot save their souls or make relevant their art."

It is possible that Dr. Sittler had more to say than this, but the above is the essence of his thoughts. Careful study of these statements, to understand their real meaning, would benefit us all to an untold degree.

3. Although Ernest White was quite correct in his statements about the Church of St. Mary the Virgin, his words must be conditioned by the fact that this particular church maintains a highly specialized service form in which the liturgy is almost completely sung. Therefore a reverberation optimum of five seconds serves to enhance musical sound. It is highly questionable whether such an acoustical environment would be suitable—in point of the design and function of the worship service—for buildings in which this worship were speech 50 per cent of the time. One agrees wholeheartedly with Mr. White's comments about organists who utilize acoustical "peculiarities" to cover their own deficiencies. However, we must remember that efforts should be directed not toward acoustical peculiarities but rather toward acoustical efficiency. The acoustical peculiarities in existing buildings can be corrected; acoustical efficiency can be assured—when acousticians begin to take into consideration the quality of sound rather than concerning themselves merely with its control.

4. If those who read the DIAPASON article could be informed that the recent acoustics forum was conceived and presented purely as an initial venture, it might shed a different light on first findings. There is great and unquestioned evidence this forum created enormous interest in the subject. It also proved that many more sessions are mandatory, co-sponsored by the several related group factors (architects, acousticians, organ builders, church authorities, musicians and musicologists). End results of future endeavors will obviously and needfully be the discoveries, evaluations and decisions of these future sessions, which may serve as reliable guides to future church planning and building.

It is my belief that you would do your readers a real service if the above corrections and information were published.

Sincerely,
RAY BERRY.

Plea from Historic Cathedral.

The Cathedral Church of St. Saviour, Southwark, Cathedral Clergy House, 85 Mint Street, London S.E.1, March 6, 1952.—The Editor, THE DIAPASON: Sir:

In 1552 the Commissioners of King Edward VI referred to the "taken downe of

th' organs" of the Collegiate Church of St. Mary Overie, Southwark (now Southwark Cathedral), and it is safe to assume that this unique church, in which John Harvard was baptized and where he worshipped, in which also William Shakespeare was worshiped and where his brother Edmund is buried, had organs long before that date, since the site has been hallowed by a church from the year 606.

In 1705 Jordan the elder built an organ which lasted until it was replaced by the present glorious instrument in 1897, built by Thomas Christopher Lewis—Lewis, who made diapasons the backbone of his tonal structure and provided the cathedral with an organ magnificent in its ensemble, a perfect example of a low-pressure instrument, and superb in craftsmanship.

Alas, although his pipework has lasted, the action, after daily use, week by week, year after year, finally broke down just before a broadcast service a year ago, and with the organ silenced, the services are now accompanied by a piano!

The work of entirely rebuilding Lewis' masterpiece, scrapping its obsolete and wornout parts, replacing with electric action and providing a new console, has been entrusted to the famous firm of Henry Willis & Sons, at a cost of £9,000. In spite of the generosity of many friends, over £3,000 has still to be raised by the cathedral chapter, whose resources are strained to the uttermost owing to lack of endowments and the ever-increasing cost of running expenses. Consequently, if any of the readers of your admirable journal who value the close links between Southwark Cathedral and the U. S. A. feel that they could help us, their donations would most gratefully be received by the Honorary Treasurer, Organ Appeal Fund, Southwark Cathedral, London Bridge, S. E. 1.

Yours faithfully,
[Rev.] G. B. TIMMS, Succentor.

A Correction.

Brooklyn, N. Y., March 4, 1952.—Dear Mr. Gruenstein:

There was an error in the little story that appeared under the picture (of me) in the March issue of THE DIAPASON. I did not leave Calvary Baptist Church, New York. I have given several recitals there, but I was never their organist. In view of the prominence of Calvary Church and in justice to the man who has been their organist these past several years, would you please print a correction in your next issue of sufficient prominence to attract attention? *

Sincerely,
ANNA RAYBURN.

Lodine Plays in New York

A rising young star in the galaxy of American organ virtuosos is Robert Lodine of Chicago, who received his formative training from Dr. Edward Eigen-schenk and has lately been giving recitals in Europe, whence he has just returned after several months' study with Andre Marchal.

Mr. Lodine, playing from memory, was heard in Calvary Baptist Church, New York City, Jan. 13 by a large and attentive audience. Couperin's "Offertoire sur les Grands Jeux" was done in the grand manner and the expressive beauties of the same composer's "Benedictus" were fully revealed. Of the three Bach numbers—"Sleepers, Wake," "Come Now, Saviour" and Prelude and Fugue in B minor—the last received an exceptionally fine performance, although the tempo of the Prelude was a bit too deliberate in the non-resonant building. The Cantabile of Cesar Franck in the same key was happily placed following the Bach.

The remaining selections were the writer's "Rouade," two movements from Messiaen's "La Nativite du Seigneur," the initial movement from Sowerby's Sonatina and Mulet's "Tu Es Petra." "Les Bergers," by Messiaen, was particularly well rendered.

Robert Lodine shows himself to be a true artist, already technically proficient, who plays with poise and style and makes the music come alive.

SETH BINGHAM.

THE CARNEGIE INSTITUTE in Pittsburgh has announced a series of six Tuesday evening concerts for the spring which will feature Dr. Marshall Bidwell. He will be assisted by various choral and instrumental groups. The opening performance was heard March 25 and the assisting group was the Muscanters, conducted by Paul F. Brautigam. Other programs will take place as follows: April 1, Indiana State Teachers' College Choir; April 8, Duquesne University Chamber Orchestra; April 15, Wilkinsburg Civic Symphony Orchestra; April 22, Stephen Mokranjac Serbian Singing Society; April 29, Edgewood High School A Cappella Choir. There will be no admission charge for these events.

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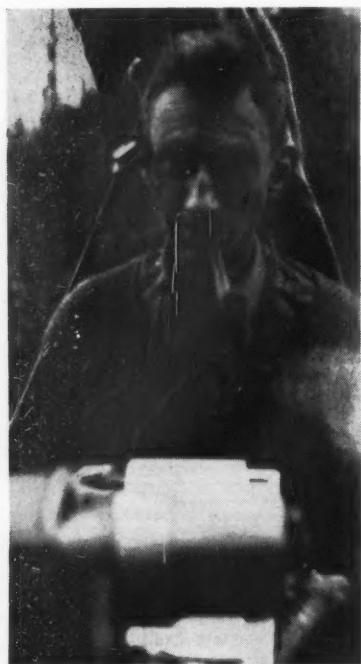
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HOBART A. WHITMAN



HIGH ABOVE THE French Broad River in a cable car, manipulating the sensitive instruments with which the currents of the stream are measured, sits Hobart A. Whitman, F.A.G.O., organist, composer, pianist, hydraulic engineer, philatelist, mountain climber. Mr. Whitman, who because of illness is on leave of absence from his post as organist of the First Presbyterian Church in Asheville, N. C., has divided his time for the last nine years between being a church musician and working for the United States Geological Survey. This is the interesting and unusual combination of activities of a man whose background and accomplishments in music have brought him honor and distinction but whose second great devotion is the out-of-doors.

Mr. Whitman was born in Worcester, Mass., where he received his early musical training. He began his college work at Brown University, studying engineering, but soon decided to transfer to the New England Conservatory. At that school Mr. Whitman began organ study with Homer Humphrey. After a year of study in Boston he entered the School of Music of Yale University, where he studied organ with H. Frank Bozyan and Harry Benjamin Jepson, piano with Bruce Simonds and composition with David Stanley Smith. At Yale Mr. Whitman was awarded the Steinert prize in organ playing and the prize in composition.

After having been graduated from Yale in 1928 Mr. Whitman went to Paris to study organ and improvisation with Louis Vierne. In Paris he gave a recital at the Salle Majestique, at which he played Simonds' Prelude on "Dies Irae" from manuscript—the first European performance of this well-known work. The recital received high praise from the French critics.

Upon his return to America Mr. Whitman fulfilled the requirements for the M.S.M. degree at Union Seminary in New York, where he studied with Clarence Dickinson, and was awarded the F.A.G.O. certificate. He assisted Lynnwood Farnam at the Church of the Holy Communion and played the services there when Mr. Farnam went abroad in an effort to recover his health the last summer he was alive. In 1931 Mr. Whitman went to Statesville, N. C., as organist and choirmaster of the First Presbyterian Church and a faculty member of Mitchell College. He went to Asheville two years later to work for the United States Department of Agriculture and in 1934 began playing the large four-manual Pilcher organ at the First Baptist Church, a position he held for eleven years. Mr. Whitman became organist of the First Presbyterian Church in 1947. Recently the church has undergone an extensive rebuilding and a three-manual Aeolian-Skinner organ is to be installed soon.

Mr. Whitman has devoted much time to composition. His "Elegy", a piece for organ and bells, won a Schulmerich prize and is published by Presser. He also has composed chamber music and choral works. His sacred cantata "Hosea" was performed in full in the autumn and his

Prelude and Fugue for orchestra was played by the Transylvania Symphony in the summer of 1950. One of Mr. Whitman's pupils, Will O. Headlee, will represent the Southeastern district in the A.G.O. contest in San Francisco and others of his pupils have won recognition in their profession. When Mr. Whitman is not scaling a mountain range or playing Bach he enjoys relaxing with his stamps, one of the notable American collections. Mr. Whitman's wife, the former Agnes Kools, is a singer and violinist. They have two children.

LENTEN ORATORIOS HEARD

AT DR. DICKINSON'S CHURCH

Under the direction of Dr. Clarence Dickinson, weekly oratorios are being heard in Lent at the Brick Presbyterian Church, New York City. At the first of these, March 2, the Lenten and Easter sections of "The Messiah" were presented and Verdi's Requiem was sung March 9. The offering March 16 was Mendelssohn's "Elijah". On March 23 the choir gave a performance of "Everyman," by Sir Walford Davies, a setting of the ancient mystery play by the late "master of the king's musick." Bach's "St. Matthew Passion" was heard March 30. The last of the series will be Stainer's "The Crucifixion," to be given at noon on Good Friday. Identical services are planned for 9 and 11 a.m. Easter Day, at which time the choir will be accompanied by violin, cello, harp and organ.

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New Music for the Organ

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Selected Works for Small Organ ("Ausgewählte Werke fuer Kleinorgel"), by J. S. Bach, edited by Hermann Keller; published in Edition Peters by C. F. Peters Corporation, New York, Frankfurt, London.

Twenty-four short instrumental compositions by Bach comprise the contents of this fascinating volume. A few of the pieces are familiar material; most are drawn from the lesser known but equally interesting works that are not so familiar. The music is of no great difficulty and the pieces cover a wide span of moods and styles. Musically the contents of this seventy-page book rank high—there is no padding with second-rate stuff. Every piece has intrinsic standing and value. The format is unusually handsome and artistic.

Five Chorales for the Organ ("Cinq Chorals d'Orgue"), by Rolande Falcinelli; published by Edition S. Borne-mann, Paris; the H. W. Gray Co., New York agents.

This set of five chorale preludes, the opus 28 of a fine composer who is the organist at Sacre-Coeur de Montmartre in Paris, is music that is not easy to play or to comprehend on first hearing. The themes used are not the German type, the chorales more familiar to us; they are fragments taken from the Roman liturgy. The five pieces are dedicated "to the memory of noted master, Jean Sebastian Bach." The titles of the individual numbers, also the name of the liturgical motif used in each case, are: "O Sacrum, Convivium," "Recoutur Memoria Passions Ejus," "Mens Impletur Gratia," "Et Futurae Glorae Nobis Pignus Datur" and "Alleluia." The musical treatment and style is interesting. The idiom is Bach plus a modern French argot—a characteristic blend. The music is not easy to play and its dissonance will need to become a thing of custom before the tang of the unaccustomed will cease to bother. But this is not dilettante stuff—it is well-thought-out-artistic material set down by one who knows her way around—creative writing of high quality that will richly repay cultivation.

Aria from the Tenth Concerto for Strings by Handel; transcribed by Alexander Guilmant; edited by Clarence Dickinson; published in Standard Series of Organ Compositions by the H. W. Gray Company.

One of the most beautiful of the instrumental works of the Saxon-British master, arranged in masterly fashion by the illustrious Frenchman of the turn of the century, and now available in this latest issue, a literate up-to-date version by a contemporary master editor. The nobility and eloquence of this piece should appeal deeply to all players and listeners. It has a reserved place for recital programs; is equally desirable for service use.

"L'Heure Mystique," by Robert L. Bedell; *A Wedding Processional*, by Leo Sowerby; "Still Waters," by Powell Weaver; "When Morning Gilds the Skies," by Chester Kingsbury; *Chorale Prelude on "Siloam,"* by Roberta Bitgood, and "Meditation on a Rose Window," by E. Arne Hordesven; published by the H. W. Gray Company.

A batch of new issues in the Gray Company's valuable and practical "St. Cecilia Series" of organ publications. Space will not permit of more than brief mention of each individual piece. The Bedell number is a quiet lyrical reverie best fitted for service prelude or offertory use. The sub-title "Tantum Ergo Sacramentum" suggests the mood expressed in the music; there is enough modal coloring used to justify the title. It is one of this prolific composer's best inspirations along the quiet melodic line.

Sowerby's march is another attempt to displace the conventional Wagner or Mendelssohn on the wedding service. Outside of that use it is a stirring martial number, much easier and amiable than is customary with this leader among native composers. An optional quiet ending is provided where such an effect is desirable.



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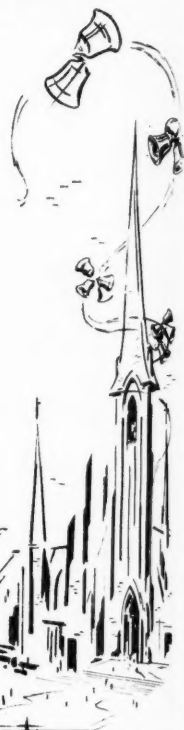
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THREE PARTIAL SCHOLARSHIPS in organ will be available next year at Kansas Wesleyan University, Salina, Kan. Further information may be obtained from Professor Harry H. Huber, chairman of the division of fine arts.

**THREE-MANUAL BY KILGEN
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Calvary Baptist Church, Norristown, Pa., has placed an order with the Kilgen Organ Company of St. Louis for a three-manual organ. The instrument will be installed in two chambers adjoining the chancel, placing the entire organ under expression. The specifications were drawn up by Miss Catharine Morgan, organist, in collaboration with the Kilgen staff.

This church is one of the oldest congregations in Pennsylvania and in conjunction with the organ program the chancel has been redesigned. The console will be of the stopkey type. Installation is planned for early summer. Some of the pipes from the old organ will be incorporated in the new one.

The stop specification of the organ is as follows:

GREAT ORGAN.
Diapason, 8 ft., 61 pipes.
Diapason II, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes, 20 tubes.

SWELL ORGAN.
Geigen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Zart Flöte, 4 ft., 73 pipes.
Nasard, 2 2/3 ft., 61 pipes.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohr Bourdon (Ext. 8-ft. Rohr Flöte), 16 ft., 12 pipes.
Diapason (from Great), 8 ft., 32 notes.
Bass Flute (Ext. 16-ft. Bourdon), 8 ft., 12 pipes.
Rohr Flöte (from Swell), 8 ft., 32 notes.
Block Flöte (Ext. 8-ft. Bass Flute), 4 ft., 12 pipes.
Trombone (Sw. Trompette ext.), 16 ft., 12 pipes.
Trompette (from Swell), 8 ft., 32 notes.

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GLADYS EVE SINCLAIR



GLADYS EVE SINCLAIR, organist and choir director of the Napoleon Avenue Presbyterian Church in New Orleans, was born in DeRidder, La., and attended Louisiana "Tech" and the Assembly's Training School in Richmond, Va. Her music study was done mostly with private teachers, among whom were Dr. Frederick A. Dunster, Ferdinand Dunkley and Ole Windingstad. Miss Sinclair also has taken courses at Loyola, Tulane and the University of Louisville.

Miss Sinclair's first church position was at St. John's Episcopal Church in Mobile, Ala., until an automobile accident made necessary her temporary retirement from organ playing. During that time she taught music in the Stuart Robinson School, Blackey, Ky., and did social work with the Berean Community Center in New Orleans and the Cabbage Patch Settlement in Louisville. In 1940 Miss Sinclair became associate organist of the St. Charles Avenue Presbyterian Church in New Orleans.

In the war years Miss Sinclair busied herself with musical entertainment programs for army camps. She directed programs by youth choirs and organized and trained a large chorus of school children for a performance with the New Orleans Symphony.

In 1944 Miss Sinclair became organist and choir director of St. George's Episcopal Church and, while she continued with that work, in 1945 she was appointed youth choir director and organ recitalist at the Napoleon Avenue Presbyterian Church. Upon the retirement of Miss Mary Maloney in 1948 Miss Sinclair became full-time director there. The Napoleon Avenue Church is one of the well-known Presbyterian congregations in the South. At that church Miss Sinclair directs at least two oratorios or cantatas a year, makes a hobby of performing contemporary music, plays recitals, composes and arranges for her choirs.

MISS LUMBY PLAYS RECITAL AT CATHEDRAL IN NEW YORK

Betty Louise Lumby, M.Mus., F.A.G.O., organist of the Detroit Institute of Musical Art, gave a recital Feb. 10 at the Cathedral of St. John the Divine in New York City. Since last June Miss Lumby has been on leave of absence from her Detroit post, studying at the School of Sacred Music of Union Theological Seminary and doing work in organ under Dr. Norman Coke-Jephcott. Miss Lumby's recital at the cathedral preceded an inter-racial service and a large congregation was present. She played the four movements of Vienne's Fifth Symphony.

Miss Lumby will give a recital May 5 in the James Chapel of Union Seminary, playing works of Bach and Liszt.

TO DEMONSTRATE REGISTRATION problems a recital was played Feb. 25 at St. Paul's Chapel, Columbia University, by F. Mark Siebert, William C. Holmes and William A. Herrmann. Mr. Siebert played: Prelude and Fugue in C, Böhm; "Jesus Christus, unser Heiland," Tunder, and "Wie schön leuchtet der Morgenstern." Buxtehude. The numbers chosen by Mr. Herrmann were Three Versets, Couperin; Prelude and Fugue in E, Buxtehude, and "Vom Himmel hoch," Pachelbel. Walther's Partita on "Jesu, meine Freude" and Buxtehude's Chaconne in E minor were played by Mr. Holmes.

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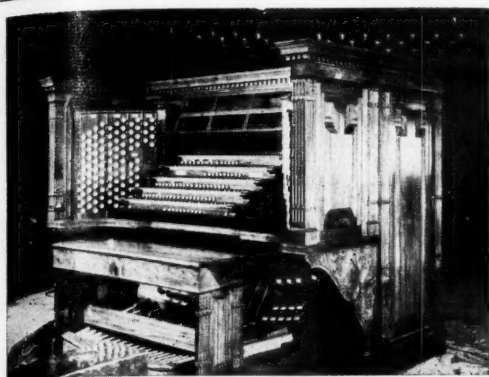
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Christ is Risen.....ARTHUR E. HALL
Love is Come Again (Easter) (Unison).....arr. HENRY FUSNER
The Gospel for Palm Sunday.....J. Walther, arr. ELLINWOOD
Psalm 150 (A.G.O. Prize Anthem).....MAUD G. SEWALL
Prayer for Brotherhood.....SETH BINGHAM
O Sing Unto the Lord.....DAVID H. WILLIAMS
O Love How Deep.....EVERETT TITCOMB
Fight the Good Fight.....W. A. GOLDSWORTHY
Steal Away (Spiritual).....arr. NORMAND LOCKWOOD
O Perfect Love.....arr. M. COKE-JEPHCOTT
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Whimsical Variations.....LEO SOWERBY
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St. John the Divine Lutheran Church, Chicago, is one of several which recently have placed orders for three-manual organs with the Standaart Organ Company, Inc., of Suffolk, Va. The instrument will be an organ of 1,573 pipes, with chimes, enclosed in two chambers. The organist of the church is Miss Ruth Sussler.

The stoplist of the St. John's organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Major Flute, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Flute Ouverte, 4 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Chimes, 21 notes.
Tremulant.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 12 pipes.
Violin Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Kopfflöte, 4 ft., 73 pipes.
Nasard, 2 2/3 ft., 61 notes.
Flautino, 2 ft., 12 pipes.
Tierce, 1 3/4 ft., 61 notes.
Bassoon-Oboe, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN. (Enclosed with Great)

Dulciana, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulcet, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Dolce Mixture, 3 ranks, 85 pipes.
Harmonic Piccolo, 2 ft., 73 pipes.
Trumpet, 8 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
Flauto Dolce, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 notes.
Tromba, 8 ft., 32 notes.

MRS. LEWIS D. PERKINS, Chicago organist, died Feb. 27. Mrs. Perkins, who was before her marriage Jessie Alveda, was a member of the Van Dusen Organ Club and the Illinois Chapter of the American Guild of Organists. She made her home in Park Ridge. Mrs. Perkins is survived by her husband, two sisters and a brother. She was the mother of the late Nancy Janet Perkins.

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Searle Wright in Recital

The Riverside Church, New York City, presented Searle Wright in a program of organ music at the 5 o'clock vespers Sunday, March 9. The organist of the Incarnation Chapel was in fine form.

Louis Couperin's stately Chaconne and Bach's "Herzlich thut mich verlangen," followed by the tricky first movement of the Third Trio-Sonata, all received first-rate treatment. Equally good was Mr. Wright's interpretation of Leo Sowerby's Suite—the Chorale and Fugue, the exquisite Fantasy for Flutes and the Air with Variations—Sowerby at his lyric best. Due to faulty location of its pipe-work, the lower and middle tonal mass of the Riverside organ tends to "eat up" the treble in *fortissimo*—a defect which marred the climax of the magnificent Fugue.

The Rondo from Robert Russell Bennett's Sonata in G is an exciting but fragmentary piece with a toccata-like main theme, alternating with sharply contrasted episodes and abrupt cut-offs; the recitalist gave it all possible cohesion. For this reviewer's taste the two pleasant tidbits from Rowland Leach's "Casual Brevities," and "Sorrowing" with its tolling bell, sudden stops and emotional crescendo from Guy Weitz's not-too-modern Symphony might well have been omitted from a program otherwise pleasingly varied and unhackneyed.

Of top interest was "The Feast of the Assumption," No. 35 in Tournemire's monumental "L'Orgue Mystique." The first four short movements (Introit, Gradual, Offertoire and Communion) show this master's amazing skill in exploiting strings and soft voices in the upper reaches of the keyboard. The concluding "Paraphrase-Carillon" is in effect a brilliant, extended improvisation, held together more by balance of mood than by any formal symmetry. Some of the sources of Messiaen's musical language are quite apparent. Mr. Wright rose to new heights of execution in this dazzling bravura fantasy.

SETH BINGHAM.

STUART GARDNER RETURNS

AFTER FOUR MONTHS ABROAD

Stuart Gardner, organist and choir-master of St. Paul's Episcopal Church, Norwalk, Conn., and conductor of the Norwalk Chamber Ensemble, has returned from a four months' stay in Europe. He investigated organ design in connection with the plans for a new organ for St. Paul's Church and heard many of the outstanding choirs in France, Austria, Germany and England, in addition to traveling in Belgium and Switzerland. In France he stayed three days at the Benedictine Abbey of Solesmes before going on to Dijon to hear the famous cathedral choir. In Austria he visited classes and rehearsals at the school of the Vienna Choir Boys. While attending a short course at the Royal School of Church Music in Canterbury he made arrangements for St. Paul's choir of men and boys to become the forty-second choir in the United States to affiliate with that organization. Mr. Gardner has resumed his work at the church and with the orchestra. Several programs of music for organ and orchestra have been scheduled in towns and cities in Fairfield County.

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